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George F. Knapp, President

21 Feb. 1918.



# THE DEDICATION OF THE STATUE OF JOAN OF ARC

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SPECIAL EDITION

PRINTED FOR THE TRUSTEES OF  
THE MUSEUM OF FRENCH ART  
FRENCH INSTITUTE IN THE UNITED STATES  
599 FIFTH AVENUE, NEW YORK CITY

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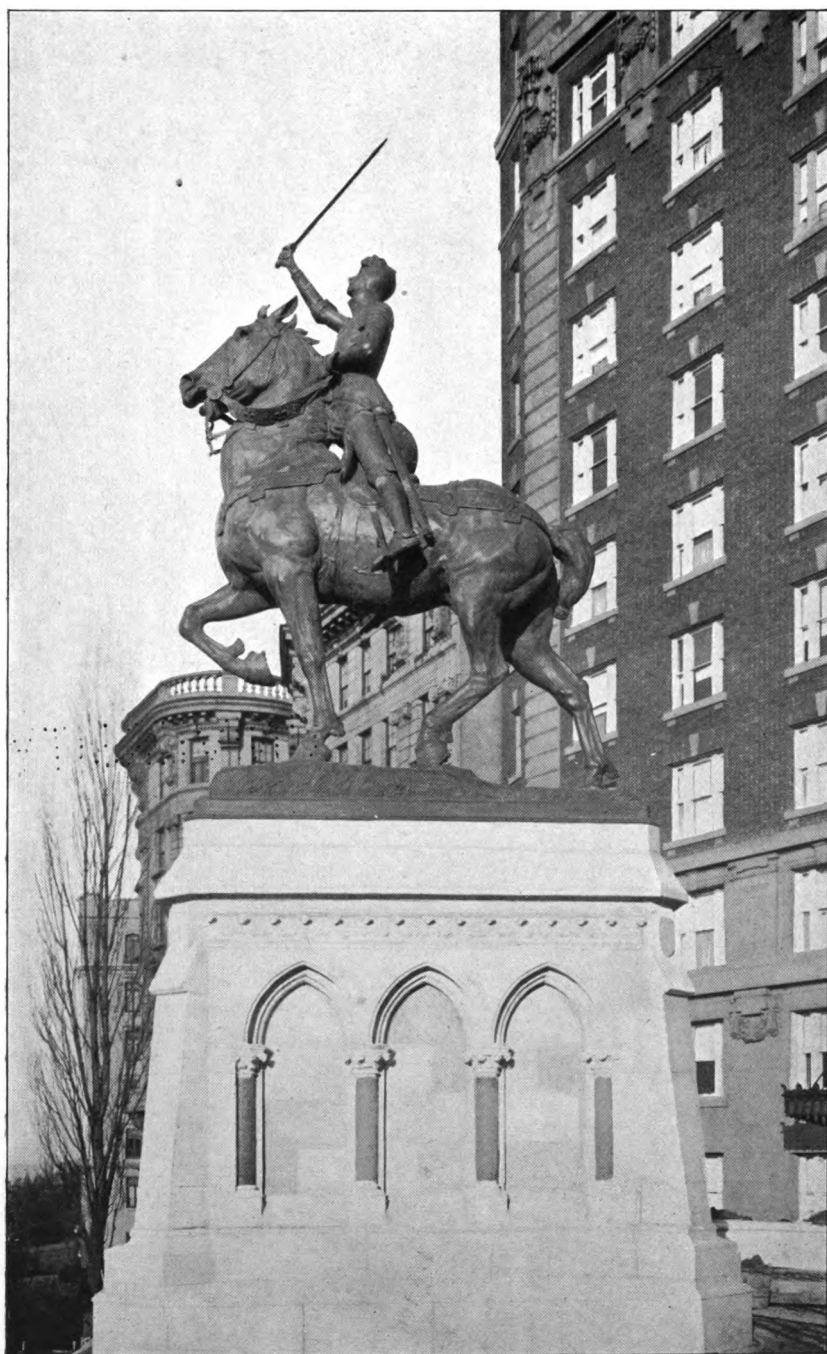
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**JOAN OF ARC STATUE, NEW YORK CITY.**

# THE DEDICATION OF THE STATUE OF JOAN OF ARC

IN THE CITY OF NEW YORK  
ON THE 6TH OF DECEMBER, 1915

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By

GEORGE FREDERICK KUNZ, Ph. D., Sc. D.

President of the Joan of Arc Statue Committee

The American Scenic & Historic Preservation Society

Etc.

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# STATUE OF JOAN OF ARC

DEDICATED IN THE CITY OF NEW YORK, DECEMBER 6, 1915

## I

### PRELIMINARIES

An equestrian statue of Joan of Arc, the fifteenth equestrian statue of this subject in the world and the second in the United States, was dedicated under the auspices of the Joan of Arc Statue Committee with impressive ceremonies at Riverside Drive and Ninety-third Street, New York City, on Monday, December 6, 1915, beginning at 2:30 p. m. The American Scenic and Historic Preservation Society was requested to act as historian of the occasion. (See plates 6-11.)

#### *The Committee and Its Personnel*

The dedication of the statue was the fruition of a plan which had its inception in the formation of the Joan of Arc Statue Committee on December 4, 1909, with a view to the erection of a monument to commemorate the 500th anniversary of the birth of the Maid of Orleans.\* The leading spirits in the organization of the Committee were Mr. John Sanford Saltus and George Frederick Kunz, Ph. D., Sc. D., both of New York City, who became Honorary President and President, respectively, of the Committee.

Mr. Saltus was born in New Haven, Conn., March 9, 1854, but his present home is in New York City where his father was born. He has lived many years abroad, particularly in France, and has been a liberal patron of the fine arts. In 1911, he founded the John Sanford Saltus Prize in the old Paris Salon for the best battle picture. He himself bought the prize picture in 1912 and presented it to the Museum of French Art of l'Institut Français aux Etats-Unis, in New York City. He contributed liberally to the erection of the statutes of King Edward VII at Cannes and Queen Victoria at Nice, and in 1914 gave a statue of Joan of Arc to the Church of the Port at Nice. The latter statue was made by the late

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\* The commonly accepted date of Joan of Arc's birth is January 6, 1412.

Abbé Gaffre, who died soon after, and represents the Maid at the stake. He also gave to the Paris Relief Fund at the time of the last flood, and toward the new road at Nice; and has given annual medals for fencing. He is a member of the Nice Carnival Committee and the Nice Yacht Club and has given liberally to the carnival. Other evidences of his generosity have been manifested in his paying the expenses of art students in Paris, and in contributions to the Red Cross hospitals and charities generally. In 1912 he gave a statue of Shakespeare to Southwark Cathedral in London, England. In 1908 he founded, in the National Academy of Design in New York City, the John Sanford Saltus Prize for a painting or piece of sculpture by any artist, man or woman, American or foreign; and he was the most liberal contributor to the erection of the Joan of Arc statue described in these pages. He is an Honorary Member of the Art Students' League, the Fencers' Club, the Amateur Fencers' League and the Salmagundi Club; a Fellow of the National Academy of Design; a Patron of the American Museum of Natural History; a Life Member and First Vice President of the Museum of French Art of l'Institut Français aux Etats-Unis, and the Archaeological Institute of America; member of Council of the American Numismatic Society; Life Member of the Metropolitan Museum of Art; Vice President of the British Numismatic Society; and member of the Gypsy Lore Society of England, as well as other art and learned societies. He has written a number of papers on Louis XVII. He has received from France the rosette of Officier de l'Academie and the cross of Chevalier de la Légion d'Honneur. He is the donor of the John Sanford Saltus Foundation for French lectures in America.

Dr. Kunz, the President of the Joan of Arc Statue Committee, upon whom the chief burden of the executive duties fell, was born in New York City, September 29, 1856. He has received the honorary degrees of A. M. from Columbia University (1898), Ph. D. from the University of Marburg, Germany (1903) and Sc. D. from Knox College (1907.) He is President of the American Scenic and Historic Preservation Society and was President of the New York Academy of Sciences in 1914-15. He is Chevalier de la Légion d' Honneur.



BREAKING GROUND FOR JOAN OF ARC MONUMENT, NEW YORK CITY, OCTOBER 21, 1915.

Front row from left to right: Miss Bissell, Mrs. Sanford Bissell, A. A. Hutchinson, Mrs. A. A. Hutchinson, Mrs. Robert J. Campbell, Robert J. Campbell, Bauman L. Belden. Second row: John V. Van Pelt, Maurice Helman, J. Sanford Saltus, Miss Clara H. Hyatt, J. Alden Weir. Back row: Louis Delamarre, Frederick Dielman, George F. Kunz, McDougall Hawkes, E. Gueyraud, Rev. W. J. Stewart.





Among the contributors to the fund for erecting the monument, besides Mr. Saltus, were: Mons. Susthene Behn, Mlle. Louise Behn, Mlle. Elizabeth Behn, Mrs. Sanford Bissell, Miss Josephine Buell, Mrs. Robert James Campbell, Miss Carmen Castro, Rev. Frank S. Child, Hon. William A. Clark, Mr. Theodore E. Conklin, Hon. John D. Crimmins, Miss Emilie del Goro, Miss Dickinson, Miss Juanita Fajardo, Miss Vincente Fernandez, Hon. McDougall Hawkes, Mons. Heitkamp, Mlle. Eleanor Heitkamp, Miss Gloria Maria Hernandez, Madame M. J. Humbert, Mrs. George Kidd, Mr. Edward C. Kohn, Dr. George F. Kunz, Miss Caroline Lester, Mr. Henry M. Lester, Mlle. Madeline Lucchetti, Miss Josephine F. Malone, Mrs. H. L. Netter, Mlle. Gladys Polowetski, Mr. Charles Pryer, Mr. K. N. Putnam, Mr. Bob Redpath, Mr. P. J. Reynolds, Mlle Marie M. Robique, Miss Lola Rodriguez, Mr. and Mrs. Frank Edwin Scott, Dr. Louis Livingston Seaman, Father William J. Stewart, Mr. Joseph F. Stier, Mons. W. L. Tige, Miss Violetta Travieso, Miss Jose Usera, Prof. John V. Van Pelt, John Wanamaker Co., Miss Elizabeth Wood, Boys and Girls of Catholic Sunday School, Girls of the Jeanne d'Arc Home of New York, a Friend in Wales, and a Well-wisher in Pittsfield, Mass. The youngest donor was Mlle. Gladys Polowetski, a little girl of Paris, daughter of the Russian artist. Especial thanks are due to Mr. and Mrs. Robert James Campbell of New York City and to Madame Lucchetti, her daughter and two sons, of Porto Rico, for contributions and advice.

#### *Cooperation and Advice.*

In the erection of the Joan of Arc statue, Dr. Kunz invited to his assistance a committee consisting of 21 other members, namely:

Messieurs Gabriel Hanotaux\* and Pierre Loti, members of the Institute of France, who were Honorary Vice-Presidents of the Committee;

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\* In 1911, Mons. Hanotaux published a superb work entitled "Jeanne d'Arc," which, so far as we know, is the latest elaborate work on this subject. It contains 446 pages, 9¾ by 12¾ inches in size, abounding with reproductions of old engravings and containing fac-similes of documents of great historic interest. Only 103 copies of a special edition were printed by Hachette et Cie.

## Joan of Arc Statue

Mr. Bauman L. Belden, then Secretary of the American Numismatic Society;

Senator William A. Clark, art collector and encourager of French art;

Mr. Thomas Cochran, Jr., President of the Liberty National Bank;

Hon. John D. Crimmins, historical collector, formerly Park Commissioner;

Mrs. James Stewart Cushman, President of the Young Women's Christian Association of New York;

Mrs. Vernon M. Davis, wife of Supreme Court Justice Davis, devoted to patriotic and charitable affairs;

Prof. Louis Delamarre, French scholar, Secretary-General of the Fédération de l'Alliance Française aux États-Unis et au Canada;

Prof. Frederick Dielman, artist, former President of the Fine Arts Federation and the National Academy of Design;

Mrs. Thomas A. Edison, wife of the inventor, interested in public welfare and charities;

Edward Hagaman Hall, L. H. D., writer and lecturer on American History and Scenery, Secretary of the American Scenic and Historic Preservation Society;

Hon. McDougall Hawkes, lawyer, former Commissioner of Docks and Ferries of the City of New York, Bridge and Tunnel Commissioner of the State of New York, President of l'Institut Français aux États-Unis, of which the Museum of French Art is the first section;

Mrs. Charles F. McLean, wife of Supreme Court Justice McLean, interested in civic affairs;

Mr. Charles Pryer, ex-Treasurer of the American Numismatic Society, honorary citizen of La Rochelle, France;

Major Louis Livingston Seaman, M. D., traveler, hygienist, President of the British War Relief Association;

Mr. Edward R. Smith, sculptor, librarian of the Avery Architectural Library, Columbia University;

Rev. William J. Stewart, D. D., rector of St. Elizabeth's Church, ecclesiastical historian;

Mr. J. Alden Weir, artist, President of the National Academy of Design;



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Mr. T. Tileston Wells, former President of the Alliance Française; and

Talcott Williams, L.H.D., LL.D., litterateur, oriental writer, Dean of the School of Journalism, Columbia University.

The late James W. Alexander, Litt.D., President of the National Academy of Design, was a member of the Committee.

Dr. Hall was Secretary of the Committee.

The Committee had the invaluable assistance of the following Foreign Aides: Mons. Louis d'Arc, a collateral descendant of Joan of Arc, Procureur de la République, of Villeneuve-sur-Lot; Hon. William Bardel, United States Consul at Epernay; Mons. Jean de Beaurepaire, archaeologist, of Rouen; and the Most Rev. Maurice Landrieux, Vicar General and Archpriest of Notre Dame at Rheims.\*

In order to assemble the names of the persons chiefly concerned in the erection of the monument, we may anticipate the history of the project by stating here that the Committee was further aided by the following gentlemen:

*Landscape Architect:* Mr. Carl F. Pilat, Landscape Architect of the Department of Parks of New York City.

*Consultant on Armor:* Bashford Dean, Ph.D., Curator of Armor of the Metropolitan Museum of Art.

*Adviser on Architectural Competition:* Mr. Cass Gilbert.

*Jury on Architectural Competition:* Messrs. William Adams Delano, Guy Lowell, and John Russell Pope, professional members, and Mr. J. Sanford Saltus and Dr. George Frederick Kunz, lay members.

*Committee of the Municipal Art Commission on the Whole Design:* Messrs. Hermon A. MacNeil, William A. Boring and George W. Breck.

*Aides at the Dedication:* Messrs Louis Annin Ames, Reginald Pelham Bolton, Hugh Gordon Miller and Howland Wood.

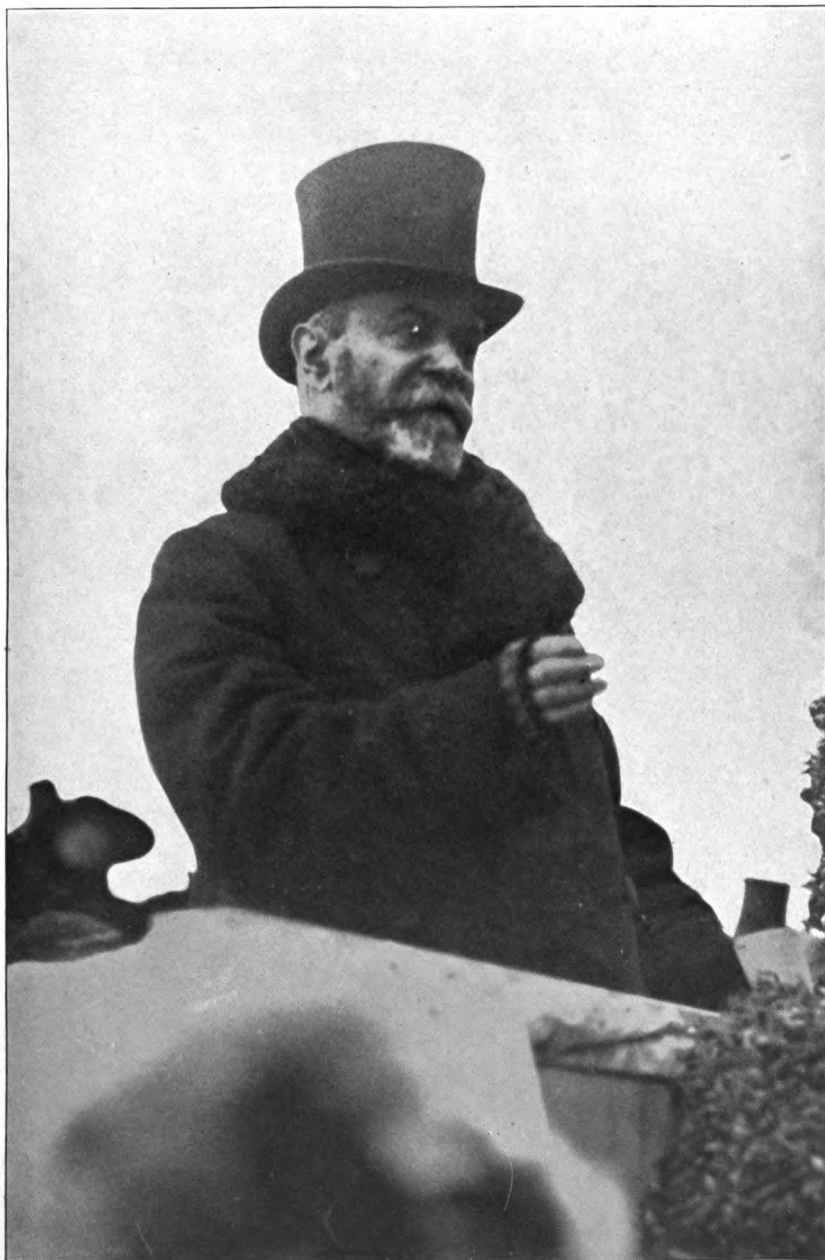
The Committee selected as sculptor Miss Anna Vaughn Hyatt, a native of Cambridge, Mass., but a resident of New York City. Her early inclinations were toward music as a profession, but under the tuition of Messrs. Henry H. Kitson, Hermon A. Mac-

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\* Now the Right Rev. Mgr. Landrieux, Bishop of Dijon, Côte d'Or.

Neil and Gutzon Borglum, she found her true calling in sculpture. Her most important bronzes heretofore have been those entitled *Winter*, *Tiger Hunting*, etc., in the Metropolitan Museum of Art, and a large lion in Dayton, Ohio. She has exhibited in many national expositions and private exhibitions. She had an Honorable Mention from the Paris Salon in 1910, and now, as one of the rewards of her work on the Joan of Arc statue, wears the gold palms of *Officier de l'Instruction Publique* of France. In the Joan of Arc statue, Miss Hyatt has demonstrated in the plastic art as Rosa Bonheur demonstrated in painting, that a woman can express with fidelity the vigor and action of animal life. Perhaps the fact that her father, Alpheus Hyatt, was for many years Professor of Natural History at Harvard University accounts for her wonderful love for and understanding of animals. As proof of her unusual power over them, it is related that certain wild animals in the New York Zoological Garden will pose quietly only for her.

To Prof. John Vredenburg Van Pelt of New York, architect and landscape architect, was awarded the task of designing and building the pedestal and its setting. Prof. Van Pelt's education in American schools was supplemented by courses in the *École des Arts Décoratifs* and *École des Beaux Arts* of Paris, and his professional laurels include the degree of *Architecte Diplômé par le Gouvernement Français*, one first and five first-second medals in 1895, the honor of Laureate of the *Société des Architectes Diplômés* for two years, the *Prix St. Agnan Boucher*, and grand medal of the *Société Centrale*. For a number of years he was Assistant Professor and then Professor in charge of the College of Architecture at Cornell University, and is now Associate Director and Critic of Design in the Department of Architecture at Columbia University, and Professor and Critic of Design at the University of Pennsylvania. Notable examples of his landscape work are to be found in the State Reservation at Watkins Glen and the alumni fields at Cornell University; while many prominent church schools are examples of his purely architectural abilities.



**HIS EXCELLENCY J. J. JUSSERAND, FRENCH AMBASSADOR.**  
Speaking at dedication of Joan of Arc Monument, New York City.





*Joan of Arc Loan Exhibition*

The names of the aides and consultants in the foregoing list have already given an intimation of the care which the Committee took to secure a monument which in its conception should be worthy of the noble subject and in its execution accurate in details. In furtherance of these ends, the Committee made a careful study of Joan of Arc in literature and in various forms of art—plastic, pictorial, medallic, architectural, etc.,—and from January 6 to February 6, 1913, held a notable loan exhibition in the building of the American Numismatic Society at Broadway and 156th Street, New York City. This exhibition consisted of 613 pictures, 234 medals, 29 relics, autographs, etc., 64 photographs, 20 pictures of statues of Joan of Arc, 71 books and 66 magazine articles, etc. (See page 35.)

*Breaking of the Ground*

The work of erecting the monument of Joan of Arc in New York began with the breaking of ground on the eminence on the east side of Riverside Drive at the end of West 93d street on Thursday, October 21, 1915, at 4:30 p. m. (See plate 6.) Dr. George Frederick Kunz, President of the Joan of Arc Statue Committee, presided. The order of exercises was as follows:

Address by Hon. Cabot Ward, President of the Park Commission of the City of New York and Commissioner of Parks for the Boroughs of Manhattan and Richmond.

Address by Mons. Maurice Heilman, representing His Excellency J. J. Jusserand, Ambassador of France to the United States.

Address by Mons. E. Gueyraud, Consul General of France in the City of New York.

Breaking of Ground by Mr. J. Sanford Saltus, Honorary President of the Joan of Arc Statue Committee.

Placing of the Corner-stone by Miss Clara Hunter Hyatt.

Address by Mr. J. Alden Weir, President of the National Academy of Design.

Address by Dr. Frederick Dielman, President of the Fine Arts Federation.

Address by Mr. J. Sanford Saltus, Honorary President of the Joan of Arc Statue Committee.

Address by Rev. William J. Stewart, Rector of St. Elizabeth's Church.

## Joan of Arc Statue

### II

#### THE MONUMENT

##### *The Equestrian Statue*

Work progressed rapidly after the breaking of the ground, and by December 6, 1915, the monument was in place and ready for dedication.

The statue, by Miss Anna Vaughn Hyatt, is of bronze and of heroic size. It represents the Maid in armor, mounted on her steed, standing in her stirrups, holding the reins in her left hand and her sword in her up-raised right hand. The horse was modeled after a Percheron in Paris. Miss Hyatt's niece, Miss Clara Hunter Hyatt, posed in armor; the face, however, is ideal. The composition impresses one with the animation and spirituality of the heroine and the splendid power and action of her mount. Much material for study and comparison had been furnished by the loan exhibition before described, but the data was incomplete, particularly with respect to the armor.

##### *Notes on the Armor, by Dr. Bashford Dean*

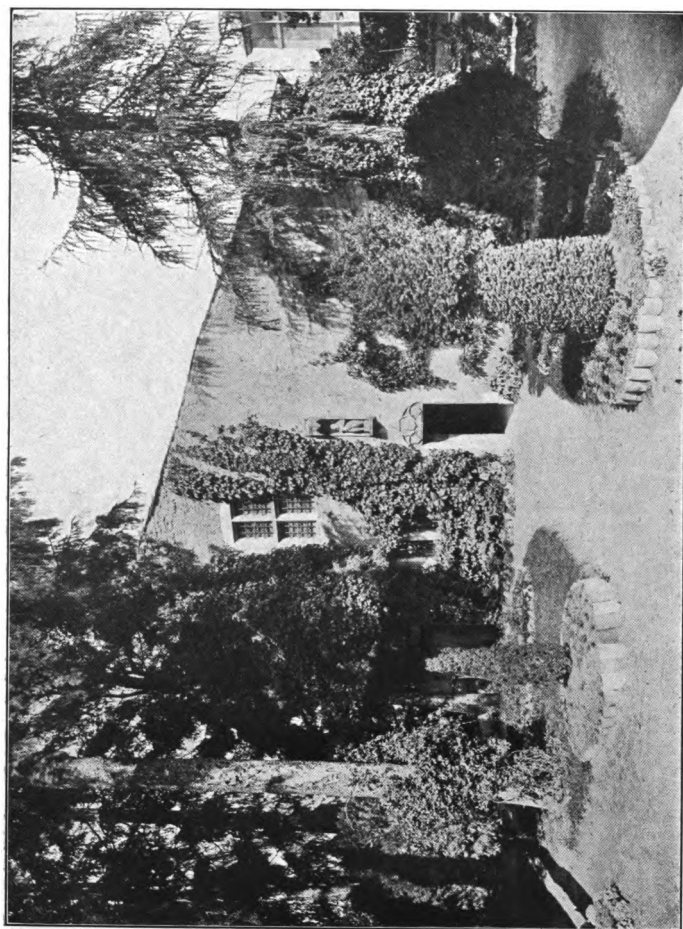
The manner in which a satisfactory result was attained in the modeling of the armor is thus told by Dr. George Frederick Kunz in the introduction to a booklet by Dr. Bashford Dean:\*

As soon as the committee of which I have the honor to be President was formed, its first task was to make a study of the existing statues of Joan of Arc. In order to get a proper idea of the type consistent with the age, dress and customs of the time in which she lived, every available book, manuscript, print, photograph and other illustration, even including post-cards, was gathered together, and an exhibition of them held at the rooms of the American Numismatic Society on January 6, 1913, the exhibition lasting for one month. This collection was later exhibited for the same period at the Brooklyn Institute of Fine Arts and at the Boston Public Library with much success.

In this way a great mass of material was secured, and many valuable suggestions obtained. It was discovered in the course of

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\* "The Armor, The Portraiture and Statues of Joan of Arc, and a study of the various types of armor used by artists and sculptors. By Bashford Dean, A.M., Ph.D., Chevalier, Legion d'Honneur, Curator of Armor at the Metropolitan Museum of Art, New York. New York, April fourth, MCMXV."



JOAN OF ARC'S HOME IN DOMREMY.



the examination of this material that there were radical differences in the armor of the various statues of the Maid and that many of them did not have much historic value. The attention of the committee was, therefore, turned to Dr. Bashford Dean, Curator of Armor of the Metropolitan Museum of Art, who had made many studies along these lines. Special researches were made in all the literature that could be found on the subject, and photographs and illustrations were presented to the committee for their observation. From these authenticated data, Dr. Bashford Dean made valuable contributions to the studies of the sculptor, Miss Anna Vaughn Hyatt, with whom he co-operated, and it is the belief of the committee who have the honor to erect the statue that it will be the first one ever created in which the armor worn by Joan of Arc is true to the period and therefore authentic, thus adding greatly to the interest and value of the figure.

The following letters from Dr. Dean to Dr. Kunz, which follow the introduction of the booklet, are self-explanatory:

THE METROPOLITAN MUSEUM OF ART  
New York.

April 4, 1915.

Dear Dr. Kunz:

Here is a little note about the armor of Joan of Arc which you may use for publication. It should have been sent you long since.

I had a look at the statue the other day. It is certainly well done. I ventured to suggest some details and Miss Hyatt has been altogether too gracious in allowing the dry bones of archæology to appear in her work! One suggestion I made which I hope will go thro' — *It is that the borders of certain of the plates in the armor be gilded.* It will give the whole affair distinction and allure.

I am much pleased with the *set* of the armor which Miss Hyatt has put on her figure. It is the first accurate representation of early XV century armor a sculptor has given.

Ever yours,

BASHFORD DEAN.

## Joan of Arc Statue

THE METROPOLITAN MUSEUM OF ART

New York.

New York, N. Y.

April 7, 1915.

Dr. George F. Kunz,  
New York City.

Dear Dr. Kunz:

I am so glad you like the notes I sent you about the "Armor of Joan of Arc."

Please count on me if there is anything I can do for you, and believe me,

Ever faithfully yours,

BASHFORD DEAN.

Following are Dr. Dean's notes, referred to in the foregoing and included in the pamphlet:

As the national heroine of France, Joan of Arc is one of the most frequently pictured personages in history; there are "portraits" of her by the hundred, some of them centuries old. But all of them are faulty, not only in likeness — for there exists no authentic portrait — but in costume, arms and armor.

In general, the cause of this inaccuracy is to be found, not in the lack of data, which can be had in almost every great city at the cost of a few days' study, but in the workings of the artistic mind. The painter, for example, admits smilingly that he is not interested in archæology; he wishes to "produce," and his eyes are so filled with the image of his work that he is rarely patient enough to carry out the research which an historical portrait requires — especially where it concerns a period when historical "documents" were uncommon. It is not remarkable, therefore, that his results often give a misleading impression of the personage and of the time.

And in this respect the sculptor is equally blameworthy. Even in France, where one sees on every side reliefs and statues of the Pucelle, there is no work that is reasonably accurate. She is usually pictured in the style of armor worn from twenty to a hundred years after the time of her death.

Let us cite concrete instances:

The statue of Joan of Arc in Paris, which stands on the Boulevard Maiesherbes in front of the Church of St. Augustin, is by



**JOAN OF ARC LISTENING TO THE VOICES.**  
After the painting by Bartolini.





Paul Dubois, membre de l'Institut, and from its technical merits it has justly passed a jury of sculptors. It has, as everyone notes, an archaic "set and swing" which interests and attracts. But as to picturing the Maid accurately — that is another story. If the critic has any knowledge of armor he will see at a glance that the model wore not a real harness but a theatrical one. Her armor, too, fits her miserably — about as a stage armor fits the average Shakesperian actor. One is not surprised, therefore, if he discovers, as I did, the actual sheet-iron harness used by Dubois' model lying about disjointed in a corner of a shop in the Rue Le Peletier. Its lines are ungainly, it would fit no one, and in actual use would speedily have exhausted the person who wore it. The veritable armor of Joan of Arc, on the other hand, would have fitted her closely and easily, and would seem to have in it the living body of the wearer, for, it will be recalled, that here was the period of "gothic armor" which excelled in the beauty of its lines, in its flexibility and its splendid strength. In fact, even a detached fragment of a suit of fifteenth century armor, no matter in what position it is placed, seems to have within it something living, like a bit of a Greek statue of the time of Pericles. But to return to Dubois' statue. From the standpoint of its armor, the shoulders and arms are impossibly stiff. In shape, the right shoulder is inaccurate — the arrangement of buckles and straps incorrect — the shell of the elbow of the right arm is placed wrongly. The foot armoring is blunt-toed in the style of about 1500. The saddle is mongrel, partly gothic and partly mid-sixteenth century. The sword in the figure's hand is in the style of 1500.

The statue of Joan of Arc at Vaucouleurs is sadly inaccurate in its armor; it is a mixture of pieces dating from the late fifteenth and middle sixteenth century, and even these are fanciful — the less said about them the better.

The equestrian figure at Chinon is more carefully prepared. It represents her in armor of about 1450, but with a very early head-piece — a pig-face bassinet dating about 1400. Altogether the armor, though later, fits the wearer and the sculptor has apparently taken an interest in it — it is less "tinny" than in other examples.

The Desvergnès statue represents part of the famous gothic armor now preserved in the Musée d'Artillerie in Paris. This dates in part from 1450. Unfortunately, however, it is a "composition"; its tassets are "made up" as anyone knows who has examined the armor. The lower leg armor now mounted with this harness is "wrong," and is not shown in early pictures of this suit. It may be remarked that while the sculptor has taken this

suit as his model, he has tried to improve upon it in several details; thus he has succeeded in representing the borders of the armor as though they dated from the middle of the sixteenth century.

Foyatier's statue in the Place du Martroi, at Orleans, is so poorly done as far as its armor is concerned that it deserves a place with the statue of Joan of Arc at Vaucouleurs.

Still another suit, that of Lebel, in the garden of Orleans, does not inspire gentle criticism. It is enough to say that its armor is in the style of 1450 to 1480 and is badly rendered.

Frémiet's statue of the triumphant Joan of Arc is perhaps the most famous portrayal of the heroine. From an historical point of view, however, it is poor. Its armor is evidently modeled from theatrical "effects." The horse's head-piece is of the style of 1560 with certain modifications above the orbits. The breast-plate and the hip guards are nineteenth century in their form and they appear as though made of some flexible material which moulded itself constantly to the changing contours of the wearer's body. Whatever be the armor, it is not gothic. The more to be deplored since it is in such a suit that the Maid of Orleans is usually pictured.

Enough at least has been said to show that there is a legitimate need for a statue of Joan of Arc which shall show her in the panoply of her time. This at least we can expect, for we cannot hope to picture accurately her figure or her face. We cannot even hope to represent her actual armor, for documentary passages dealing with this matter are vague. But we have definite grounds for deciding as to the *kind* of harness she wore. We have reason to premise that, as commander of the armies of France, she would have been clad in armor of the best workmanship. And we conclude, therefore, if we wish to portray her, that we should search for materials which illustrate the military equipment of the year 1431 (the year of her death), or as near this date as possible.

In this quest we should examine tombal effigies, church brasses and illuminated miniatures, especially those of French origin. It is in the last regard only that difficulty would be encountered, for in France during this particular period of the Hundred Years' War, little artistic work was created or preserved. France, one must recall, was then harried much as Belgium is to-day. So it is not surprising that no contemporary artist has left behind a visible picture of Joan of Arc. There exist elsewhere, however, excellent brasses of this very period, which show military costume. We may mention those of Peter Halle (1420), Walter Grene (1423), John Wantele (1424), John Drayton (1425), Sir Thomas Brounfelt (1430), John Leventhrop (1433), Roger Elmbygge (1435), Richard Dyxton (1438). And it is from such figures



JOAN OF ARC LEAVING VAUCOULEURS.  
From the painting by J. J. Scherrer.



as these making a composite picture, as it were, that we may reconstruct the equipment of the "Maid of Orleans." These brasses, it is true, are in all cases English, but one need only recall that armor here pictured was probably used by their English owners in war in France, where, face to face, year long, the French and English struggled backward and forward over the fields of Picardy, Brittany, Normandy, Morbihan and Garonne, so that in the end their costumes tended to become closely similar. We need only consider, too, that armor, as prize of war, passed from one opposing camp to the other — sometimes, doubtless, with surprising rapidity. Since it was the most valuable possession of the soldiers of the day, we may be sure that the wearer had less thought of its nationality than of its quality.

A careful review, with sketches of contemporary sculptures, pictures and tomb effigies has been undertaken by my assistant, Stephen Grancsay, at the instance of President Kunz. And he has now placed in the hands of the Society's sculptor a series of details which may help to make the present statue of the Maid of Orleans reasonably accurate in its armor and arms.

### *The Pedestal*

The pedestal of the statue, designed by Prof. John V. Van Pelt, is 13½ feet high, 13½ feet long and 8½ feet wide at the base. It is gothic in design, having three closed pointed arches on each side and one on each end. At the top of the buttresses at the four corners are small shields bearing the coats-of-arms of Rouen (on the northeast corner), Rheims (southeast), Lorraine (northwest), and Orleans (southwest). In the panel of the arch on the western end is the coat-of-arms granted to the family of the heroine after her death, and under it is the following inscription:

JOAN OF ARC

Born at  
Domremy, France  
January 6, 1412  
Burned at the  
Stake at  
Rouen, France  
May 30, 1431

On the base below the panel are the following words:

Erected by  
The Joan of Arc Statue Committee  
in the City of New York, 1915.

The pedestal is built partly of Mohegan granite from quarries near Peekskill, N. Y., and partly of stone from the castle in Rouen in which the Maid was imprisoned. It also contains a piece of stone from the Cathedral of Rheims in which the French King was crowned through Joan's efforts. These historic stones are described more fully hereafter.

The whole composition,—the statue resting on the castle and cathedral stones—symbolizes the triumph of faith and patriotism over persecution and suffering.

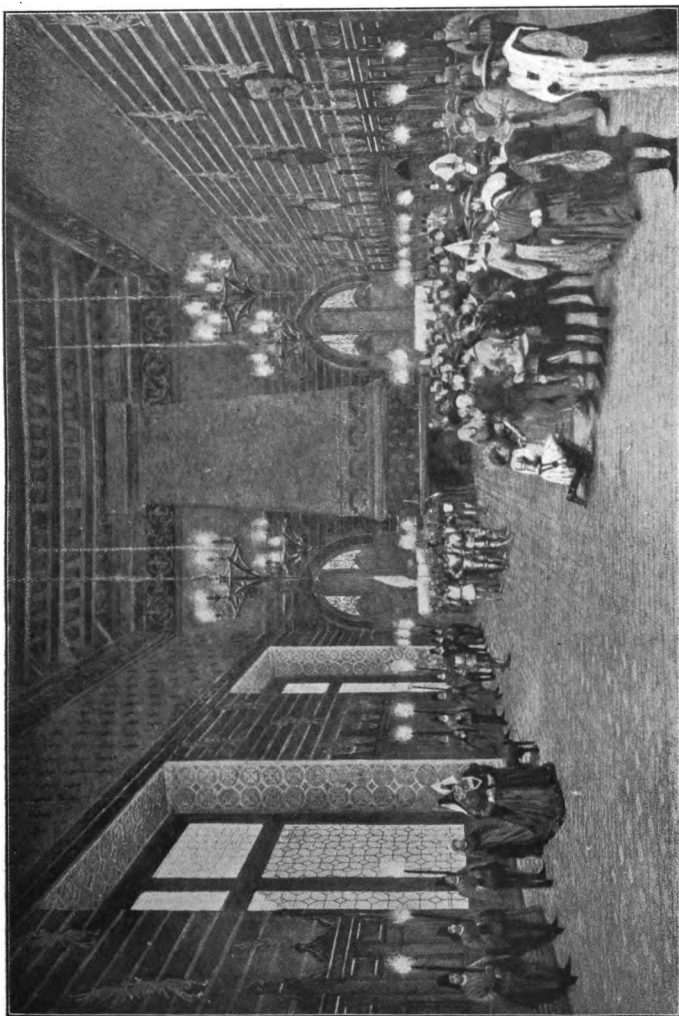
### *The Castle Stones in the Pedestal*

In view of the unique distinction among monuments of the United States given to the Joan of Arc memorial by the castle stones in the pedestal, it will not be amiss to give a particular description of those souvenirs and the manner in which they were obtained.

In the early part of the year 1912, while the sculptress was working on her model of the statue, Dr. Kunz, President of the Committee, desiring to embody in the monument something directly and personally connected with the life of Joan of Arc, entered into correspondence with Mons. Jean de Beaurepaire of Rouen, son of George de Beaurepaire, the advocate, concerning the castle in which the martyr maid had been confined.

It may be recalled that when, in 1430, Joan of Arc was captured by John of Luxembourg, she was sold by him to the English for ten thousand pieces of gold. The English took her to Rouen, which was in their possession, and there imprisoned her in the Château de Bouvreuil, also called the Château de Rouen. From this castle she was led to the stake in 1431. The place of her execution was in the Vieux Marché, in the heart of the town about three-eighths of a mile southwest of the castle.

The Château de Rouen was a fortress built under Philippe Auguste about the year 1205, in what is now the northwestern part of the city. From an elevation by Jacques Lelieur drawn in 1525 and from a plan drawn in 1635, it appears to have consisted of six or more towers, connected by buildings and curtain walls, and surrounded by a moat. The plan was roughly elliptical in shape, its major axis extending in a northwesterly and south-



GRAND HALL OF THE PALACE AT CHINON WHERE JOAN OF ARC FIRST MET CHARLES VII.  
After the painting by P. Carrier-Belleuse.





easterly direction, and embraced an area of several acres. The sally-port, flanked by two towers and approached by the draw-bridge, was on the south side. Directly across the château enclosure on the north side was the keep, designated on Lelieur's drawing as "La grosse tour du chasteau" and "Tour Jeanne Darc" and on the plan of 1635 as the "Donjon." The tower at the northwestern end of the ellipse is designated on both drawings as "Tour de la Pucelle." It is not known, however, in which particular tower of the château Joan of Arc was confined. On May 9, 1431, she was summoned from her prison tower,— whichever one it may have been — to the great donjon tower (the "Grosse Tour du Château de Rouen"), because there was not room enough in her own quarters for the instruments of torture with which her inquisitors tried to frighten her. At a period not known to the present writer, but prior to the siege of the city in 1415 by Henry V of England,\* the city was encircled by a wall. This wall passed around the north side of the château and very close to it, as indicated by the proximity of the boulevard Jeanne d'Arc to the donjon tower now standing; for the boulevard is the site of the old city wall. In 1610, much of the château was demolished to make room for a practice ground for the arquebusiers of the town; but the donjon, as well as the Tour de la Pucelle to the westward, and an unnamed tower to the eastward, with their connecting walls and moat, are indicated on the plan of 1635 as then extant and remained for a long time thereafter. In 1809, considerable portions of the château then standing were demolished. The keep, or donjon, however, was spared and may now be seen on the north side of the rue du Donjon and east of the rue Jeanne d'Arc, near their intersection with each other and with the boulevard Jeanne d'Arc. It is sometimes called the Tour de la Pucelle, although in Lelieur's elevation (1525) and the plan of 1635 these designations are applied to two different towers. The donjon tower is 46 meters in circumference, and 30 meters high, and its walls are 4.2 meters thick. It was restored in the latter half of the nineteenth century and contains a small museum of objects relating to the Maid.

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\* The English took possession in 1419.

The acquisition of stones from the donjon tower for the Joan of Arc Monument in New York was out of the question, but the correspondence between Dr. Kunz and Mons. de Beaurepaire developed the fact that there were some vestiges of the château on property near by, at the intersection of the rue du Donjon and the rue Jeanne d'Arc, which embraced part of the north-western quarter of the fortress site. This tract of land was just north of and adjacent to the site of the Tour de la Pucelle as indicated on the plan of 1635. The owners of this property had held it many years in the hope that it might be purchased on behalf of the local church and become a shrine of Joan of Arc. When the prospects of this faded, they sold it to a French insurance company called the Mutualité Générale, which, in 1914, began digging for the foundations of a new building. These excavations brought more clearly to light the ancient remains, which extended down as far as six metres below the street level. These remains included a massive stone wall, believed to have been the counterscarp, or outer wall of the moat, and in the wall and connecting masonry a circular turret with winding staircase of stone. This turret was coincident with a larger circle of masonry, suggesting that it was the staircase turret of a large tower. The interior diameter of the staircase was 2.6 metres or about 8½ feet. At the foot of the staircase, on the western side of the turret, was a doorway 1.03 metres wide and twice as high, with a flat lintel. Mons. de Beaurepaire is of the opinion that the staircase led to the moat. It was manifestly an integral part of the fortress as a whole. (See illustrations.)

Through the kind assistance of Mons. de Beaurepaire, the Joan of Arc Statue Committee purchased from the owners 229 blocks of stone from this turret. These relics, weighing about 18 tons, were shipped from Rouen to Havre on Thursday, June 11, 1914. From Havre they were sent on the steamship Floride to New York where they arrived June 30. They cost the Committee 558 francs and 70 centimes. The Committee has an accurate survey of the excavation, made by Mons. Antoine Auverny, architect of Rouen, and numerous photographs showing various stages of the work.

When the pedestal of the statue was erected at Riverside Drive and 93rd Street in November, 1915, most of these stones were

built into it, and appear in the panels of the gothic arches on the north and south sides and the east end. As they came from Rouen they varied in size, some being three feet long by one foot wide and thick, while others are shorter and thicker. Their outer surfaces were smoothed by the exposure of five centuries to the erosion of time. Most of them were recut for the pedestal, but the faces of the stones in the eastern end of the pedestal have been left as they came from Rouen.

### *Petrographic Description of Château Stones*

The stones from the Château de Rouen are mostly of a creamy white color but some have a very light brownish tinge, as may be noted in the panels on the south side of the pedestal. A hand specimen of one of the white stones was submitted to Dr. Charles P. Berkey, petrographer, of Columbia University, who has furnished us with some very interesting notes upon the nature of the rock, its fossil content, and the geologic formation or horizon from which it was originally taken. (See illustration.)

The rock is a somewhat chalky-looking and very porous limestone, and carries flint or chert nodules. A microscopic study of the specimen for classification shows its texture to be very fine-grained; its original structure chiefly organic, with foraminiferal remains, and its secondary structure cemented with many rhombohedral cavities. Its primary or essential minerals are chiefly calcium carbonate matters, very minute organisms; and its secondary or alteration products are somewhat reorganized, interstitial carbonate.

Dr. Berkey says:

“The essential features of this rock are:

“a. A great predominance of foraminiferal organic remains, some of which are very well preserved, and represent minute globular forms chiefly. There are occasional elongated fragments of decidedly different habit, and somewhat larger size, and still more rarely a fragment very much larger. All are organic in origin, but in some cases too obscure to identify.

“b. All of these fragmental and organic matters are now imbedded in a fine micro-crystalline matrix of the same composition, doubtless representing in part the finely ground-up matter

from the destruction of the organic remains of the same kind, and perhaps partly representing dissolved and precipitated carbonate.

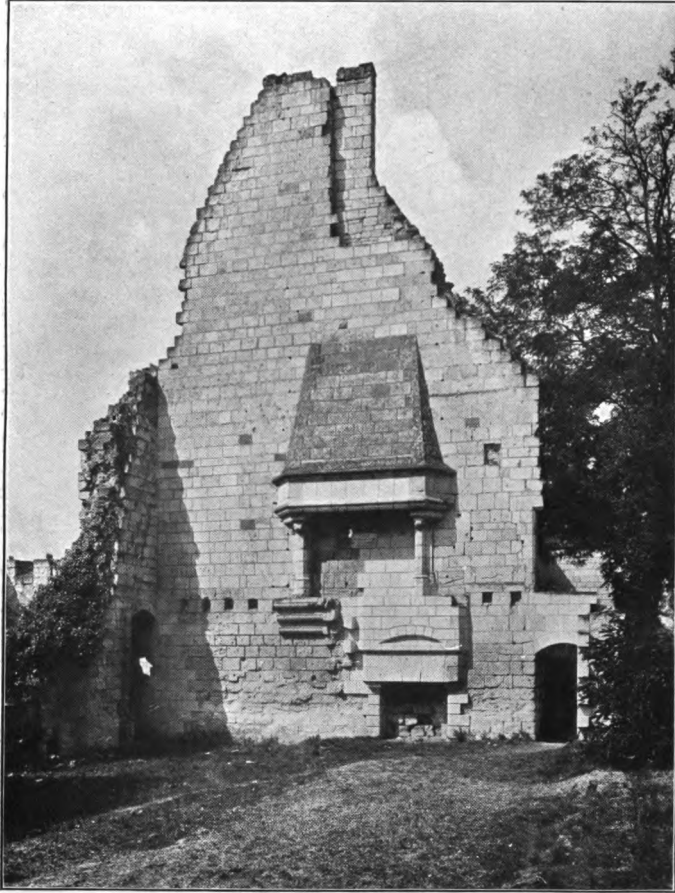
"c. There are many comparatively large and very regular pores evidently left by the removal of some constituent that had crystal form. This form was certainly rhombohedral in habit, and in the specimen examined has been entirely removed. There is, therefore, no evidence of its composition except the form, which would suggest some type of carbonate.

"Large fossils are rare — only one fairly good specimen being secured, a pelecypod that is identified here as belonging to the genus *Lucina*. Minute fossils are, however, so abundant as to make up almost the whole rock. As far as they have been found to be determinable they all belong to the foraminifera. The genera identified include: *Globigerina* (the most abundant), *Textularia*, *Nodosaria*, and *Rotalia*. The species have not been determined. All of these Foraminifera have a wide range, making it difficult to determine the horizon accurately. The whole combination, however, is regarded as indicating either the *Uppermost Cretaceous* or the *Lowermost Tertiary*, the Eocene, with a slight preference for the latter.

"An inspection of geologic maps of the region about Rouen shows that the chief bed rock formation of the district is Upper Cretaceous, but that there are numerous patches of Eocene beds left as remnants of erosion or outliers here and there along the divides. One or two of these are in the vicinity of Rouen. For such use as the making of walls for a dungeon I think it very unlikely that any other than a local stone would have been used. I think it probable also that these remnants or outliers might offer opportunity for quarrying fully as well as the Cretaceous strata. Therefore, our judgment is that the rock is probably Eocene as to horizon and that it probably came from the immediate vicinity of Rouen itself. In this I have been aided materially by Mrs. Ruth Raeder Mook of Columbia University."

### *Stone from the Cathedral of Rheims*

The pedestal also contains a stone from the Cathedral of Rheims in which Charles VII was crowned through the efforts of Joan of Arc. It is a cylindrical section of a fossiliferous stone, about  $5\frac{1}{2}$  inches in diameter and 14 inches long, with irregular broken ends — a fragment of a pilaster demolished by bombardment in September, 1915. As it arrived after the dedication of the monument, it was not set in the pedestal until Saturday, July 29, 1916,



**RUINS AT CHINON WHERE JOAN MET CHARLES VII.**



when it was placed in the east side of the base in the axis of the monument. The Cathedral authorities are particular that it shall be known that this is a plain stone (*une simple pierre*) and not a piece of sculpture, as appears from the following letters from the Most Reverend Maurice Landrieux, Vicar-General Archpriest of Notre Dame:

(Translation)

Rheims, October 18, 1915.

To the President of the Committee of  
Erection of the Statue of Joan of Arc at New York.

Mr. President:

It is a beautiful idea, a very delicate thought, to insert in the pedestal of the monument which you erect to Joan of Arc, those four stones which recall the great stopping-places of her life — Domremy, Orleans, Rheims and Rouen!

Therefore, notwithstanding our purpose to gather with care the smallest artistic fragments of our poor devastated cathedral in order that none may be lost, it is very agreeable to me to be able to send to you, by the agency of the American consulate, after having been authorized to do so, the entirely plain stone which you desire, a fragment of a little pillar broken very recently by a new bombardment.

Please accept, Mr. President, my very respectful sentiments.

MCE. LANDRIEUX

V. g. Archipr. de N. D.

If the newspapers mention this shipment, I would be grateful to you to see that the expression "a plain stone" is always used, in order to protect us from the exaggerations of the press, which will soon speak of a "piece of sculpture" and provoke unpleasant protests.

#### *Other Mementoes in the Pedestal*

On December 1, 1915, a heavy copper box, hermetically sealed and containing the mementoes mentioned hereafter, was placed in the midst of the masonry of the pedestal, and on the following day, the cap stone of the pedestal having been laid, the statue was hoisted and put in place. The copper box, measuring 6 by 8½ by 12 inches in size, contained the following objects:



## AMERICAN COINS AND MEDALS

Five dollar gold piece of 1915.

Silver dollar of 1902.\*

Silver half dollar of 1915.

Silver quarter dollar of 1915.

Silver dime of 1915.

Nickel five-cent piece of 1915.

Copper cent of 1915.

Bronze medal commemorating the dedication of Grant's tomb, 1897.

Citizen's Committee badge (bronze) of the Hudson-Fulton Celebration, 1909.

Bronze medal of the New York Commercial Tercentenary Celebration, 1914.

Bronze plaque in memory of J. P. Morgan, who died in 1913.

## FRENCH COINS AND MEDALS

Silver 2-francs, 1915.

Silver 1-franc, 1915.

Silver 50-centimes, 1915.

Nickel 25-centimes, 1914.

Nickel 10-centimes, 1914.

Nickel 5-centimes, 1914.

Copper 10-centimes, 1915.

Copper 5-centimes, 1915.

Copper 2-centimes, 1915.

Copper 1-centime, 1915.

The silver coins were designed by Roty. The nickel coins were of the new design by Lindauer, first issued in 1914, with a hole in the center. The copper coins were by Daniel Dupuis.

Joan of Arc medal by Domard, first issued in 1823 and part of the series *Galerie Métallique des Grands Hommes Français*.

Joan of Arc Statue silver medal showing the bust of Napoleon as First Consul on one side, and the statue of Joan of Arc at Orleans, on the other side, by Dupré.

The plaquette by Daniel Dupuis, showing Joan of Arc as a Shepherdess.

The medal of La Fayette by DuVivier, struck for the National Guard of Paris 1789.

The Dupré medal of Benjamin Franklin made in 1786, commemorating his 80th birthday.

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\* No silver dollars have been minted since 1904.

Silver medal given by Congress to Washington on evacuation of Boston, March 17, 1776, by DuVivier.

The Franco-American Union silver medal on the erection of the Statute of Liberty by Bartholdi in New York Harbor.

The silver medal designed by Botte, struck by the French Government in sympathy for the sufferers of the San Francisco earthquake of 1906.

The foregoing coins and medals were presented by the French Government.

#### PRINTED DOCUMENTS

Twentieth Annual Report of the American Scenic and Historic Preservation Society for the year 1915.

List of the equestrian statues of the world, from the Eighteenth Annual Report of the American Scenic and Historic Preservation Society for the year 1913.

Catalogue of the Joan of Arc Loan Exhibition held in the building of the American Numismatic Society, New York City, from January 6 to February 6, 1913, containing also the proceedings at the opening of the exhibition.

Statuts et Reglements du Jeanne d'Arc Home, 1896.

Bulletin of the New York Academy of Sciences and Affiliated Societies for the week of November 22, 1915.

Notice of the Museum of French Art's Third Official Conference of the season, November 16, 1915.

Invitation to the dedication of the Joan of Arc statue, printed in blue.

Two-page program of the exercises at the dedication, printed in black.

Four-page program of the exercises at the dedication printed in blue.

Three-column sheet of information about the dedication for the press.

#### MANUSCRIPT DOCUMENTS

Letter from Woodrow Wilson, President of the United States, to Dr. George F. Kunz, dated Washington, November 12, 1915.

Letter from Charles S. Whitman, Governor of the State of New York, to Dr. George F. Kunz, dated Albany, November 26, 1915.

Letter from Most Reverend Maurice Landrieux, dated Rheims, October 18, 1915, to the President of the Joan of Arc Statue Committee. (See page 507 preceding.)

Letter from John Cardinal Farley to Dr. Kunz, dated New York, November 28, 1915.

Sentiment from the Right Reverend David H. Greer, D. D., Bishop of New York, dated November 27, 1915.

Letter from L. d'Arc, Procureur de la République, to Dr. Kunz, dated Villeneuve-sur-Lot, November 1, 1915, enclosing print of Jeanne d'Arc as Patron of the hospitals of the Red Cross in France.

Letter from L. d'Arc to Dr. Kunz, dated at Villeneuve-sur-Lot, November 8, 1915.

Sentiment from Marcus M. Marks, President of the Borough of Manhattan, dated November 29, 1915.

Letter from E. H. Anderson, Director of the New York Public Library, to Dr. Kunz, dated November 29, 1915, enclosing a printed reading list of books about Joan of Arc.

Sentiment from J. Sanford Saltus, Honorary President of the Joan of Arc Committee, dated November 30, 1915.

Sentiment from Dr. George Frederick Kunz, dated December 1, 1915.

Copy of address by Dr. George Frederick Kunz, to be delivered at the unveiling on December 6, 1915.

Letter from Sister M. Clothilde of the Jeanne d'Arc Home, to Dr. Kunz, dated November 23, 1915.

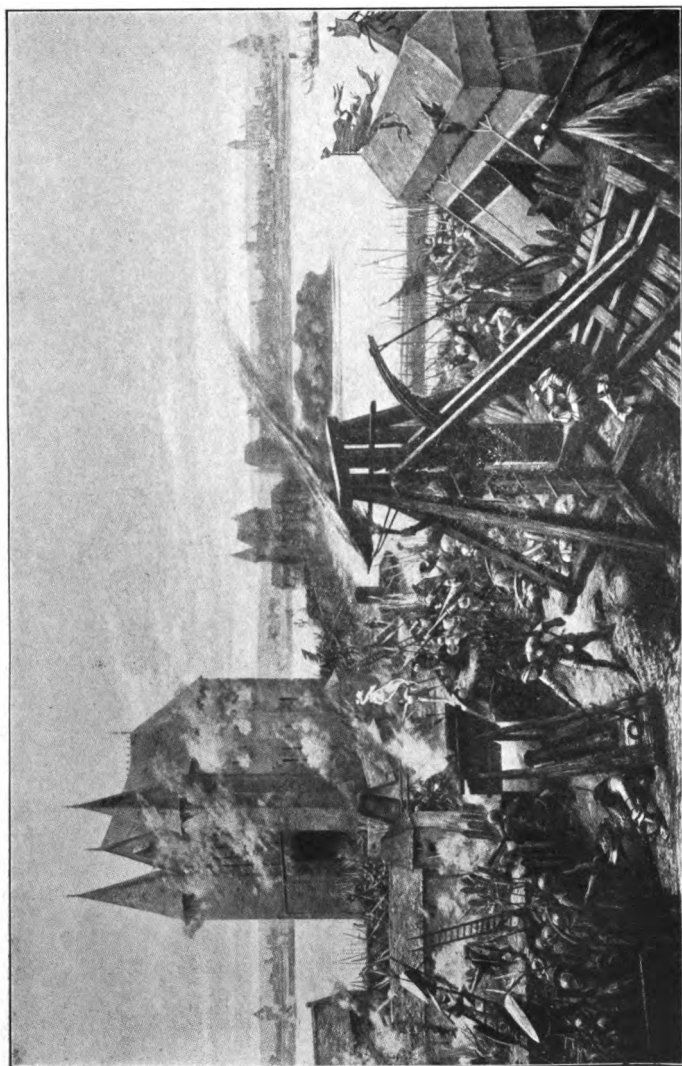
Names of the Officers, Directors and Ladies of the Jeanne d'Arc Home.

### *Fairy Stone*

And lastly was put in a specimen of staurolite, a peculiar form of mineral whose name (from the Greek "stauros" meaning cross), is due to the forming of two crystals at right angles. This specimen came from Patrick County, Va., where there is a beautiful legend concerning their origin. Dr. George Frederick Kunz, in his book entitled "The Curious Lore of Precious Stones," says of these crystals:

"Near where they are found there wells up a spring of limpid water and the story goes that one day, long, long ago, when the fairies were dancing and playing around this spring, an elfin messenger winged his way through the air and alighted among them. He bore to them the sad tidings of the crucifixion of Christ in a far-off city. So mournful was his recital of the sufferings of the Saviour that the fairies burst into tears, and these fairy tears, as they fell to earth, crystallized into the form of the cross. These natural crosses are in great demand as charms, and ex-President Roosevelt is said to wear one of them mounted as watch charm."

This "fairy stone" was put in the box as a symbol of the tears shed for Joan of Arc.



JOAN OF ARC AT THE BATTLE OF ORLÉANS.  
After the painting by P. Carrier-Belleuse.



Following are the texts of some of the manuscripts placed in the copper box in the pedestal:

*Letter from Woodrow Wilson, President of the United States*

THE WHITE HOUSE

Washington

November 12, 1915.

My dear Dr. Kunz:

I hope that on Monday, December the sixth, you will convey to the Joan of Arc Statue Committee my warmest congratulations upon the successful completion of their work.

Joan of Arc is one of those ideal historic figures to whom the thought of patriotic people turns back for inspiration. In her seems to have been embodied the pure enthusiasm which makes for all that is heroic and poetic.

Cordially and sincerely yours,

WOODROW WILSON.

Dr. George F. Kunz,

Joan of Arc Statue Committee,

New York City.

*Letter from Charles S. Whitman, Governor of the State of New York*

STATE OF NEW YORK

Executive Chamber

Albany

November 26, 1915.

Dr. George F. Kunz,

President, Joan of Arc Statue Committee,

New York City.

Dear Dr. Kunz:

I feel greatly honored that your Committee has asked me to write a letter to be placed in the cornerstone of the pedestal of the statue of Joan of Arc, to be dedicated in New York on December 6th.

It is eminently fitting and proper that this statue should be erected in commemoration of the heroism and loyal patriotism, as well as devotion to her religious faith, of one of the most conspicuous characters in French history.

The fact that this statue has been erected in a land so far removed from the scenes of her great victories, as well as from the

## Joan of Arc Statue

scene of her martyrdom, testifies to the love and the admiration which all peoples of all lands entertain for the brave and the good.

Very truly yours,

CHARLES S. WHITMAN.

### *Letter from the Most Reverend Maurice Landrieux of Rheims*

A translation of the text of the letter from the Most Reverend Maurice Landrieux, Vicar General Archpriest of Notre Dame Cathedral, at Rheims, is given on page 23 preceding.

### *Letter from His Eminence John Cardinal Farley, Archbishop of New York*

CARDINAL'S RESIDENCE

452 Madison Avenue

New York

November 28, 1915.

Dear Dr. Kunz:

I congratulate you and the members of your Committee on the splendid site you have secured for the beautiful statue of the Blessed Joan of Arc, a new ornament of their city, for which the citizens of New York owe yourself and the ladies and gentlemen associated with you a debt of gratitude.

You perpetuate the memory of a martial heroine, an inspiration alike to the people of every race, not for her conquests, but for her simplicity, her virtuous life, and her unselfishly courageous patriotism. Joan of Arc did not liberate France of herself; she was but an instrument chosen by God for the work. That she deserved to be selected for such a glorious mission is her enduring fame. Her saintly life had prepared her for it.

May your statue then teach true patriotism; patriotism founded on a conviction that with Divine assistance we can vindicate a just cause against any odds. May it also teach us that virtue is the greatest glory of womanhood, and must ever be the basis, not only of whatever high and noble accomplishments women may hope to perform for the city or nation, but of whatever prosperity and happiness the nation may hope to enjoy.

Faithfully yours,

JOHN CARDINAL FARLEY,

Abp. of N. Y.

Dr. George F. Kunz,  
President of the Joan of Arc  
Statue Committee.

## Joan of Arc Statue

31

*Sentiment from Rt. Rev. David H. Greer, D. D., Bishop of  
New York*

DIOCESE OF NEW YORK

Synod House

N. E. Cor. Amsterdam Avenue and 110th Street

November 27, 1915.

Joan of Arc is a notable  
example of the supremacy  
of the spirit in control-  
ling physical forces.

DAVID H. GREER,

Bishop of New York.

*Letters from Louis d'Arc, Procureur de la République, of  
Villeneuve-sur-Lot, to Dr. Kunz*

(Translation)

Villeneuve-sur-Lot

November 1, 1915.

Dear Sir:

I have received your telegram and your kind invitation to be present at the inauguration of your statue of Jeanne d'Arc, and represent there the family of the heroine. You may well believe that I would have been happy to accept your generous offer and to make your acquaintance under such conditions. I am deeply touched by your courtesy toward me, and under other circumstances I would gladly have come to you to assist in the impressive ceremonies in honor of my great-aunt, and hence in honor of France. Unfortunately it is absolutely impossible for me to leave France at this moment, because of the war with France.

I earnestly request that you will lay aside for me all printed matter (programs, speeches, accounts of proceedings) issued on the occasion of your celebration, so that I may be able to include them in my bibliographical work, the printing of which will be completed after the war. I trust that you will kindly gather this material together and send it to me.

You will soon receive a pamphlet which will shortly be issued, entitled: "Jeanne d'Arc et la guerre de 1914," wherein I have been happy to mention your demonstrations in honor of the heroic French woman.

Kindly express my gratitude for me to your Committee and accept for yourself, my dear sir, the assurances of my profound as well as of my lively sympathy and my most devoted sentiments.

LOUIS D'ARC.



## Joan of Arc Statue

Villeneuve-sur-Lot

November 8, 1915.

Dear Sir:

I have received your last despatch. You are really too kind and your generous invitation deeply touches us. Believe me that at any other time we should all have been proud to be present at your beautiful celebration in honor of our great-aunt. But alas! at this moment all French souls have such grave concerns that they have no other ideas than those concerning the war. My wife and my daughters direct or are nurses in our hospitals, and could not, even for a month, quit their voluntary task, which has become their sole concern. We have many wounded. My mother, who is 84 years old, could not undertake this journey because of her state of health. We all regret that the celebration falls just under such circumstances; although it is true that it will be a manifestation in favor of France the more significant and the more important in view of actual events. My daughters — who are three very pretty girls — beg me to communicate to you their regrets. All our wishes for the most brilliant success of your celebration. Our hearts will beat with yours on the sixth of December.

With the expression of my gratitude, the assurance of my devoted sentiments.

L. D'ARC.

*Sentiment from Hon. Marcus M. Marks, President of the  
Borough of Manhattan*

MUNICIPAL BUILDING

New York

11/29/1915.

For ideals we must look to history. In their own way men and women, later recognized as ideals, are viewed through the colored glass of prejudice, in false perspective.

Joan of Arc, whose short life of but twenty years early in the fifteenth century furnishes a strong beacon-light of self-sacrificing patriotism, was cruelly misjudged in her day and burned at the stake as an heretic and witch.

The world owes Joan of Arc everlasting gratitude for raising a new standard and ideal of womanhood through her vision, her courage, her energy, her nobility of purpose, her purity of character.

Standing on the banks of our most beautiful river, may her figure be an inspiration to our people for noble impulses.



**JOAN OF ARC IN PRISON AT ROUEN.  
Bas-relief by Vital-Dubray, at Orleans.**



## III

## DEDICATION OF THE MONUMENT

The monument was dedicated with impressive exercises on Monday, December 6, 1915, beginning at 2:30 P. M.

The invitation cards had at the top a representation of the statue embossed in silver, and underneath it, in a text similar to that of the period of Joan of Arc, and printed in blue ink, the following:

The Joan of Arc Statue Committee  
with the cooperation of the Honorable Cabot Ward  
President of the Park Commission of the City of New York  
requests the honor of your presence, with ladies,  
at the unveiling of the  
Statue of Joan of Arc  
on Riverside Drive at Ninety-third Street  
on the afternoon of Monday, the sixth of December  
One thousand, nine hundred and fifteen  
at half after two o'clock

Please send response to  
The Joan of Arc Statue Committee  
Twenty West Thirty-seventh Street  
City of New York

The day was partly cloudy. Some fine flakes of snow fell during the morning but none in the afternoon. A brisk northwest wind blew in the forenoon, but it subsided to 12 miles an hour at 2 P. M. The temperature at that time was 35° above zero. The weather, on the whole, was favorable and there was a large attendance of men and women, including prominent officials and leading citizens.

A stand with seats for two hundred persons, erected in front of the monument and facing it, accommodated the speakers, principal guests and delegates. About 200 chairs were arranged on the paved terrace around the monument and 500 more on the adjacent ground. These were all filled and hundreds of persons stood.

The stand was artistically draped with a large American flag and with blue and white bunting, and the rostrum was further embellished with two shields bearing the d'Arc family coat-of-arms, and with a large floral piece in the shape of a fleur-de-lys made of yellow chrysanthemums. The monument itself was decorated with a profusion of floral tributes. Shortly before the hour

## Joan of Arc Statue

of beginning, Battery E of the First Field Artillery of the National Guard of New York, under command of Capt. John T. Delaney arrived and took position on the east side of Riverside Drive south of the monument. Picturesqueness was added to the scene by the presence of the Uniformed Knights of Columbus as a Guard of Honor in front of the rostrum, the uniformed band of the Lafayette Guards, and the Color Guard of the latter holding the flag of the United States, the flag of France, and the flag of the Lafayette Guard in front of the statue. Patriotic airs were played by the band before and after the addresses. The statue was veiled with canvas covers, arranged to be released by the pulling of a rope from the rostrum.

The formal exercises opened with the playing of the American National Anthem, "The Star Spangled Banner," by the band, the entire company standing.

*Address of Welcome by George Frederick Kunz, Ph. D., Sc. D.*

George Frederick Kunz, Ph. D., Sc. D., President of the Joan of Arc Statue Committee, presided and delivered the following address of welcome:

"Ladies and Gentlemen:

"The Joan of Arc Statue Committee and delegates from 25 organizations have assembled here to-day to do honor to a noble woman and a great country. We believe that this New York statue, like the great statue in Paris, will become a Mecca for many thousand friends of France and of France's purest hero. Many of those who come will undoubtedly bring floral tributes to place on and around the pedestal, and these tokens of affection will at once grace the beautiful work of art and help to keep green the memory of her whom it portrays.

"We come here to-day not only to honor Joan of Arc, the Maid of Orleans, the preserver of France, but to honor Joan of Arc, the heroine of the whole world, a symbol of valor and purity. After 500 years, this maid, persecuted, imprisoned and finally burned at the stake, emerges to-day out of the strifes and calumnies of the past as one of the grandest and purest figures of all time. Where are those who persecuted her, who compelled her to go through her great ordeal, from which her spirit came forth with all the refined purity of gold out of the crucible? For her soul was like a great mass of gold in its native rock. The rock may be struck by lightning, the frosts of winter may rend it, avalanches may tear it from its bed, it may be ground in a glacial moraine, or worn by a torrent, and yet, at the end of many thousand years it will yield its

treasure of pure gold, unalloyed, unadulterated, pure and beautiful as the nugget I hold in my hand. The statue of Joan of Arc and its pedestal rests upon a solid rock. This is a glaciated ridge of the archæan rock which was ground down, planed and smoothed by glacial action, ultimately leading to the formation of the great Hudson River Valley. If minute vibrations and earth tremors can be felt, then this statue should be able to receive vibrations from France, from China, from the uttermost parts of the earth, because the rock which underlies it, the deep-laid foundation of our great city, is one of the oldest ridges in the world.

"The erection of this monument was not the work of a day, for it was more than six years ago that this Committee was organized for the purpose of erecting a statue of Joan of Arc in the City of New York. It was deemed wise not to proceed without a full knowledge as to what had been done in the realms of art to portray the true character of this wonderful woman and it was determined also to select a sculptor who would absolutely assure us a statue worthy of so great and revered a personage.

"In furtherance of this purpose to gather information concerning the earlier portrayals of the heroine, the Committee thought it advisable to make a study of Joan of Arc in art — pictorial, graphic, medallie, architectural, and other forms — in literature, and in fact in every way in which Joan of Arc has been mentioned or has been known. For this purpose we prepared a collection of pictures, medals, relics, etc., listed and described in in the special Hobby Club edition (limited to 35 copies) of the Joan of Arc Exhibition in New York, January 6 to February 8, 1913,\* as follows:

Pictures. . . . .	613
Relics, autographs, etc. . . . .	29
Photographs of Jeanne d'Arc. . . . .	64
Statues of Jeanne d'Arc described. . . . .	20
Medals. . . . .	234
Bibliography: books . . . . .	71
Magazine articles, etc. . . . .	66

"This exhibition and a study of the known statues of the world showed us that the armor which the various sculptors had placed on these statues was in every instance incorrect. These errors have been avoided in the present case, and the acceptance of the statue by the Department of Parks and the endorsement of the Art Commission of the City of New York corroborate its artistic merit and accuracy.

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\* There were three editions of this book, the regular, the Hobby Club, and the Museum of French Art edition. 8vo.; pp. 97; plates 40. New York, 1913.

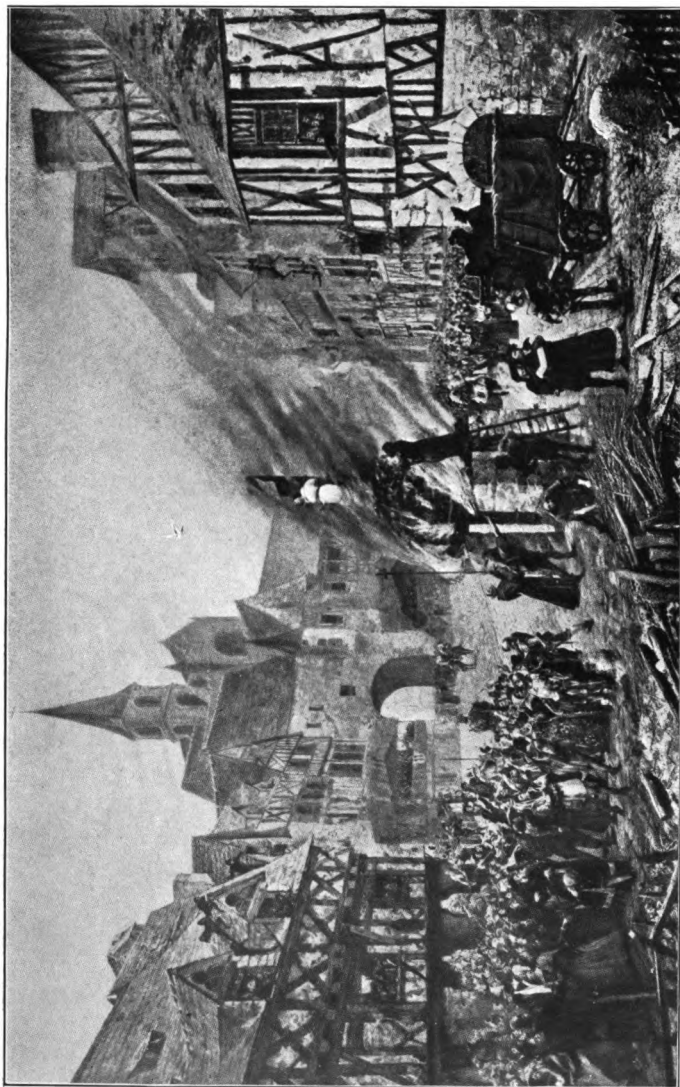
## Joan of Arc Statue

"The statue has been upraised upon a pedestal of peculiar significance. Just as five centuries have cleared away superstition and despotism, and have given us light and freedom, so one of the dark corners of Joan of Arc's prison castle has recently been brought to the light; and a mass of stone from this castle has been kept intact and with its more than 500 years of age has been placed here to face the rising sun, just as this beautiful statue of Miss Anna Vaughn Hyatt, the gifted sculptress, faces the setting sun. And it is most fitting that to woman's skill should have been entrusted the task of portraying the greatest and noblest woman of France. The pedestal, therefore, possesses for us a profound and touching symbolism, figuring the triumph of her white soul over the dark treachery and oppression which could hold her body captive but could not enchain her indomitable spirit. Thus she surmounts the prison rock to-day with drawn sword, urging on her charger against the enemies of her native land, to free the fair land of France from the invader's grasp. And the memory of her heroic deeds in the past has become a potent animating and encouraging force in the storm and stress of the present dark hour.

"By permission of the Hon. Cabot Ward of the Department of Parks, and of Mr. Carl Pilat, Landscape Architect of the Department of Parks, this magnificent site has been devoted to this universally beloved personage, and upon it the ground was broken for her statue on Thursday, the 21st of October. To-day we see the fruition of our labors, and to the dedication of the now completed memorial, in behalf of the Joan of Arc Statue Committee, I bid you welcome.

"It would be ungrateful if we did not say a word at this moment about our friends whose assistance has been so important, and at the same time so unselfish. First of all, I must mention our Honorary President Mr. Saltus, who has aided us, not only with his financial support, but with his untiring courage and confidence. We owe many thanks to Mons. Jeane de Beaurepaire for his archæological work and for his very practical assistance in getting for us the prison stone. Nor should we think of forgetting Mons. Louis d'Arc, a descendant of the Arc family, for his advice and encouragement in the great undertaking which is now so happily completed, and for his very kindly expressed appreciation of our efforts.

"We also owe thanks to the well-known artists Mr. and Mrs. Frank Edwin Scott of Paris. Mr. Scott, besides being contributor to the fund, spent many days in research in France. Nor do we underestimate the great assistance rendered by that gifted architect, Mr. Cass Gilbert, or that of the Secretary of the



**THE BURNING OF JOAN OF ARC AT ROUEN.  
After the painting by P. Carrier-Belleuse.**





Municipal Art Commission, Dr. John Quincy Adams. We were also honored by the assistance and co-operation of Mr. Carl F. Pilat, Landscape Architect of the Department of Parks, whose eminent uncle did so much to lay out the parks of this city; and the great talent of the artist Mr. Gutzon Borglum, the master in whose studio our eminent sculptress Miss Anna Vaughn Hyatt studied, and who could not be with us to-day, but sent her a victor's laurel wreath endorsing the great work she has done. The inspiration of his influence has undoubtedly been a factor of her achievement.

"Then we must not forget Mr. Reginald Pelham Bolton, of the Inscriptions Committee of the American Scenic and Historic Preservation Society, and Mr. Howland Wood, Curator of the American Numismatic Society, and many others whose help has been given both directly or indirectly and who materially assisted in making this the auspicious occasion it is."

*Address and Invocation by the Very Rev. Theophile Wucher,  
S. P. M.*

The Very Rev. Theophile Wucher, S. P. M., pastor of the French Church of St. Vincent de Paul, delivered in French a discourse of which the following is a translation:

"Blessed be God and thanks be to Him who hath manifested in the deeds and achievements of the Maid of Orleans the puissance and power of his arm, who hath realized moreover the words of the great Orator of Nations, 'God chooseth that which is not to confound that which is.'"

"Thou wast not, Jeanne of Domremy, or rather thou wast nothing, little peasant of the Vosges; thou hadst nothing, thou knewest nothing, and behold how thou teachest the men of war in the profession which is theirs. Thou commandest the armies of France and thou inspirest the King himself with his resolutions. Thou becomest the terror of the ancient enemy of our dear country and thou puttest him away from her blessed soil. Thou diest, and the ashes of thy beautiful body, burned, are thrown to the four winds of heaven. After five centuries passed away, thou dost rise again from thine ashes, more beautiful, more grand, more glorious than at the coronation of Rheims. The men of the Church who pronounced thy condemnation are condemned in their turn by the Church, the head of which has recently placed thee among the heroic spirits who, by their valor, have forced the doors of the abode of happiness.

"To-day, generous hearts, in a unanimous sentiment of veneration devoted to thy memory and to the people from whom thou art come, have piously converted the stones of thy dark prison

into a majestic pedestal from which shines thy resplendent figure and from which thou dost contemplate a country new to thee, for it rose above the waves half a century after thy martyrdom, and from which — O indwelling justice of things! — thou dost hear, melodious to thine ears because it chants thy praises, the tongue whose accents thou formerly didst execrate.

“The people who shall henceforth pass at the foot of thine image will salute the three pure loves which have made thee great:

“The tender love of the family: In going out from the coronation of the King, thy first words were: ‘O, if it were only given to me at this time to return to the side of my mother, my father, and my brothers and sisters whom I love so much.’

“The heroic love of country: When thou didst learn that thy father would place an obstacle in the way of thy departure, thou didst exclaim in a sublime enthusiasm: ‘Eh, if I had a hundred fathers and a hundred mothers, I would leave all to rush to the defence of my country!’ This love of country, Woman-Soldier, may it fill the noble spirit of the youth of this vast Republic.

“The love of God: Thou didst repeat without cessation, both to thy soldiers and to thy judges, that thou hadst no other thought and guidance than to obey the commands of heaven. Christian martyr, give us to hear and to follow the voice of conscience as the supreme will of God.

“And although I ought to remain silent, I cannot. It is asked of us to put aside from this solemnity the horrible spectre of war. Is it possible in the face of Jeanne d’Arc brandishing in the air her flaming sword? I wish to respect always the wish of those who have honored me with their invitation; but they permit me, thy little brother Alsatian, to address thee a personal prayer. The entire world has had the joy and the consolation of erecting statues to thee and chanting high thy glory. Alone the happiness has been refused to thy Twin Sister, the affectionate and faithful Alsace. She sings to thee and prays to thee from the bottom of her heart; but thou, who hast seen visions, she would that thou wouldst become a vision to her. Leave then thy Bois Chenu and come with me. I will serve as thy guide, for thy mounted warriors have never conducted thee toward these regions. Let us go toward Mirecourt, let us descend upon Epinal, let us continue as far as Remiremont, and there let us climb the sides of our dear mountains. Behold thee on the highest summit of our Vosges, on our dear Ballon d’Alsace. Stop! There, under the azure blue of heaven, with the white robe of the virgin and thy purple robe of martyrdom, thou wilt appear to Alsace, astonished and quivering with joy, like an immense tri-colored flag, which bears in its vast folds the radiance, the consolation, the vivifying Hope of the Redemption, wished-for, waited-for, near at hand, everlasting.”

*Presentation Address by J. Sanford Saltus*

Mr. J. Sanford Saltus, Honorary President of the Joan of Arc Statue Committee, presented the monument to the City of New York in the following words:

"Ladies and Gentlemen:

"We are far away in time and place from the Lily Maid of France, whose memory we honor to-day as perhaps the greatest general, certainly the greatest woman the world has ever known.

"Far from her native France, from the France she saved, her statue rests on a base of stone brought from her prison at Rouen. If those old stones could speak, what would they tell us?

"Five hundred years ago, her cannon spoke at Orleans. Here in a moment cannon will speak as her statue is unveiled. We can say nothing. There's only the cannon for Joan of Arc.

"In the name of the Joan of Arc Statue Committee, I herewith present this statue of Joan of Arc to the City of New York, through the Hon. Cabot Ward, President of the Department of Parks of the City of New York. And may it remain here as long as this great city exists as an emblem of good and purity and valor."

*Unveiling of the Statue*

Mrs. Thomas Alva Edison, wife of the great inventor and a member of the Joan of Arc Statue Committee, assisted by Miss Elizabeth Handforth Kunz, daughter of the President, and Miss Edwina Gazzam Hall, daughter of the Secretary of the committee, then pulled the rope which released the draperies of the statue and revealed it to the public gaze. At the same time, the First Field Artillery of the National Guard of New York fired a salute, the band of the Lafayette Guards played the French National Anthem, the Marseillaise, and the people applauded enthusiastically.

*Acceptance by Hon. Cabot Ward*

When the enthusiasm over the unveiling of the statue had subsided, Hon. Cabot Ward, President of the Park Commission of the City of New York, accepted the monument in behalf of the city as follows:

"Ladies and Gentlemen: In the membership of the Joan of Arc Statue Committee are found the names of many who have

already performed distinguished services. But if the members of this Committee had rendered no other service to the city but this, they would nevertheless be entitled to the everlasting gratitude of New York.

"The parks of the city and its open spaces are very important to us all not only as recreation places, where the people may find the refreshment they need in order to make them healthier and better citizens, but they are of tremendous importance as indicating the artistic value this community places on beautiful things and as typifying the city's ideals. Too often in the past have monuments been erected in the parks without due regard to their importance to New York, or to their right to occupy the city's great centers. To-day we have in our parks many so-called works of art, unworthy of the city and unworthy of the site, until New York has indeed become famous for some amazing statuary.

"But here we see one of the notable exceptions. A splendid example for the future of a noble subject; a real work of art; a splendid ideal, placed before the citizens in a prominent place amidst a beautiful setting.

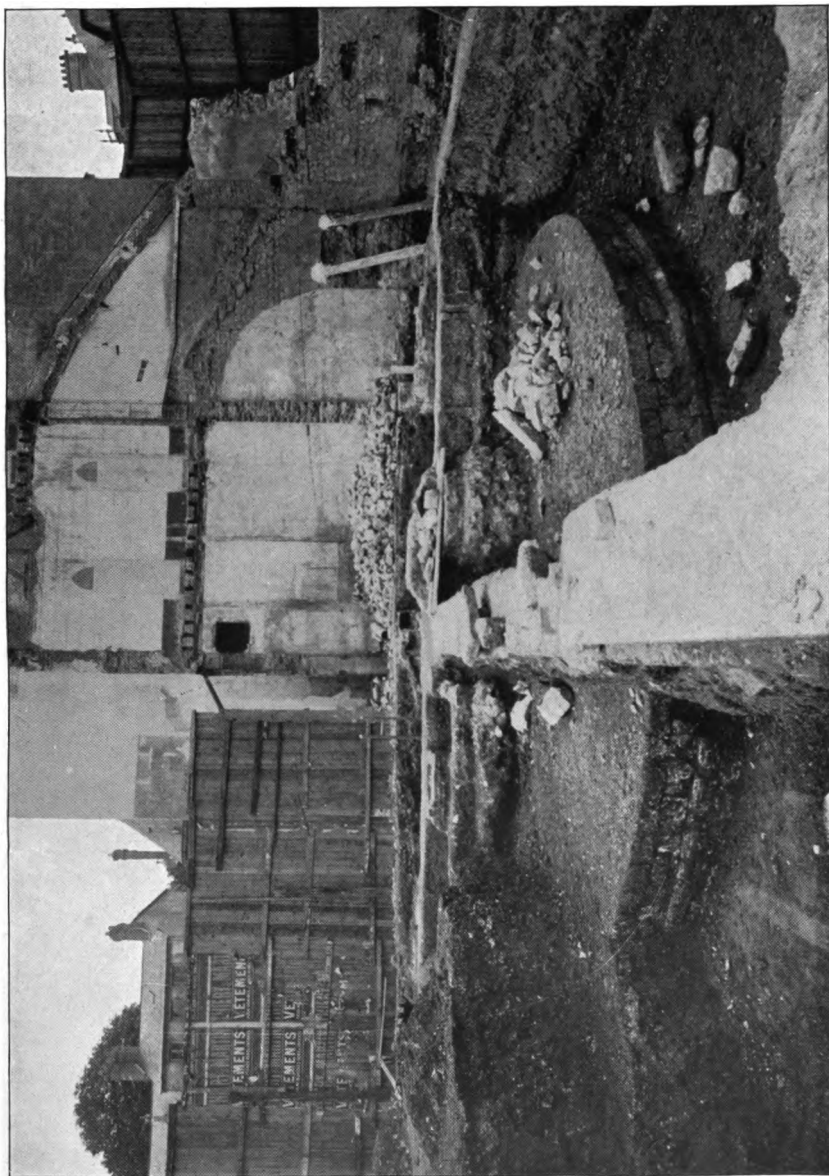
"When this project was started some of our fellow-citizens felt that a statue of Joan of Arc in New York City was out of place as belonging to a far-away and distant age. They admitted that Joan of Arc was perhaps the most heroic woman's figure in history, but that too much concerning her was visionary and legendary, and that she had no vital message to give to our historical background in this country and our present-day problems.

"To-day, however, I believe that none would question for a moment the inspiration and help we can derive from the presence of this monument amongst us. This committee's work is memorable for they have not stopped at accomplishing their object in erecting the statue, but they have tremendously increased by research and investigation the sum total of our knowledge of the Maid of Orleans.

"We are beginning to realize in these days that faith in God and faith in a great cause are the foundation stones of the great achievements of history.

"But patriotism is not satisfied by the spoken word and the waving of a flag. From the lesson of Joan of Arc must be learned that patriotism means self-sacrifice. It means the willingness to give up material benefits for the sake of the cause; it means unselfishness; self-abnegation; patience and self-sacrifice.

"Joan of Arc started when her cause seemed to be lost beyond repair. She persevered against conventional opinion, and there again is a great lesson for us in this country.



VESTIGES OF THE CHATEAU DE ROUEN, FRANCE, EXCAVATED IN 1914.  
Stones for the Joan of Arc monument in New York were taken from the small staircase turret in the angle of the walls  
in center of picture.



"In these days the expert is our ideal. We worship system and we are too ready to turn in the midst of a fight to some other proposal because it seems to have popularity at the moment. We attach too little weight to the vision that has a purpose and enthusiasms that are undying. We are so satiated with materialism that we frequently look on the things of the spirit as weakening rather than strengthening. We deify education in the sense of the training of men's minds, and forget the education of their souls. We need the example of what has been accomplished by faith, by those who had a great vision and believed in it.

"It is well that we have here a constant reminder of how empty is all knowledge and system and method without spirit and vision to vivify it and inspire it. How vain is statescraft and military organization without patriotism; how futile is system without high purpose and consecration to service; how empty is life without faith and hope.

"Well may New York erect a statue to Joan of Arc. Clear-headed and resolute, she was at the same time one of those rarest examples in history — a practical idealist. She saw visions with marvelous insight and indomitable force of purpose. She carried out those high ideals to the betterment of the people of her times.

"And so the greatest city of the western world has set apart this splendid site not only because the memorial itself is beautiful and inspiring but because it is destined for years to come to inspire and urge on to greater efforts the sons and daughters of this city to serve its cause unselfishly; to devote themselves heart and soul to the betterment of New York."

#### *Congratulations by the President of the United States and Others*

Edward Hagaman Hall, L. H. D., the Secretary of the committee, read copies of the letter from the President of the United States and other messages of congratulation and expressions of sentiment the originals of which had been deposited in the pedestal before the placing of the statue. (See pages 29-32 preceding.) He also communicated a verbal message, received by telephone from Mayor Mitchel, expressing regret that illness prevented his presence in person to accept the monument in behalf of the city. Among the messages received by telegraph on the day of the dedication was one of "heartly congratulation" from Mr. Frank Edwin Scott of Paris, and the following:



## Joan of Arc Statue

University of Manitoba,  
Manitoba, Winnipeg,  
December 6, 1915.

George Frederick Kunz,  
New York.

The recently founded Alliance Française of Winnipeg congratulates you on the superb idea of dedicating on American soil a statue to the memory of Joan of Arc, the saintly heroine of France. In the fifteenth century the Maid of Domremy rallied France under the banner of a pure patriotism of an unsullied idealism. May her memory hearten the Frenchmen of to-day in their heroic struggle against the shameless barbarism.

WILLIAM FREDERICK OSBORN,  
President of the Alliance Française  
of Winnipeg

*Address by His Excellency, Jean J. Jusserand*

His Excellency the French Ambassador to the United States, Mons. Jean J. Jusserand, then spoke as follows:

"On this land, the very existence of which was unsuspected at the time she lived, a statue has been raised to the greatest and most admirable of French women, Joan of Arc.

"In this land where material progress may veil to the casual observer some of the invisible forces leading the nation, one of the most powerful of these is sentiment.

"Five centuries separate us from the events which we now commemorate; the country where they took place is divided from this one by the ocean; and warm-hearted Americans, Dr. Kunz, Mr. Saltus, their numerous friends and helpers, have considered that the image of the deliverer of France should be raised on these shores, here to remain forever, as an emblem and an inspiration, so that the teachings of her life may influence generation after generation of American citizens. In this as in many other recent cases which will long be remembered in France, they obey a sentiment.

"France, the oldest organized country in Europe if centuries are counted, the youngest perhaps if one considers her spirit and aptitude to enthusiasm, has known more than once the summit of prosperity and the abyss of misery, ever surviving and destined ever to survive: *Gallia perennis*.

"At no time, in the course of her long history, were her prospects so dark as in the early days of the year 1429, with a weak

and worthless king, the son of a mad predecessor, disinherited by his father, surrounded by a few great nobles whose chief business was to injure one another, the people aimless and confused, many among them siding with an enemy that was partly French, whose king was of French blood, having with ours a long line of common ancestors.

"No resistance, no patriotism, no faith, a universal yielding; men yielding to their passions, their ambitions, their fears; most of the territory, its chief ports and cities in the hands of the foe; anarchy everywhere, on the soil and in the hearts, a decadent nation if ever there was one.

"Less than a year later, a change had taken place such as the world never saw. The national feeling which had had but a dormant existence had been aroused never to fade again; the invincible enemy had been vanquished, the weakling sovereign, doubting his own rights, living in fear, with no troops, no crown, no will, had become a real king, anointed in that august cathedral of Rheims, which no hand has been so sacrilegious as to deface, in the course of its millennial existence, until the present day. The nation has become one with a single purpose, it can fight and win the fight; it has faith.

"A child has done it. What had been impossible for the scion of the Capetian race, his nobles, his doctors, for all the favorites of fortune, has been done in a few weeks by a country maid. No greater miracle was ever seen.

"Joan had reached Chinon, with six soldiers, on the 23rd of February, 1429; she relieved Orleans in May, won the battle of Patay in June, had the king crowned in July, in the presence of his nobles and prelates, in the presence also of the humble peasants, the father and mother of the deliverer of France.

"An extraordinary awakening. The heartless, to be sure, continued heartless — that is the deficiency which nothing can cure. But the mass of the nation stood up; the common people saw in that woman from their midst a God-given leader, one more national saint. Men of rank enlisted as privates in her army from which, long before puritanical times, debauchery, blasphemy, looting were excluded: When the daughter of James d'Arc and Isabella Rommée assumed the leading of an army, equality began. Old Christine de Pisan, retired in a convent, took up her pen again and sang of the new heroine. The long night is finished: 'In the year 1429 the sun began to shine again.'

"L'an mil quatre cens vingt et neuf  
Reprit à luire le soleil.

"A few weeks more, and for the deliverer, the peerless being, the saint, all is anguish and torture; for her, defeat, prison, the

indifference of her king, endless interrogatories worse than the rack; her Voices have become silent.

"She heard them once more speaking words of comfort: the deliverer would be delivered. She was, but by Death. She was, and now the stones of her prison have become by your will the pedestal of her statue. From the pyre at Rouen her spirit rose and still watches over the country which she saved, continuing the tradition of those other French saints, kings or shepherds, kings like Saint Louis, shepherds like Saint Genevieve, patroness of Paris who, at the time of the city's greatest danger, when it was near falling a prey to the enemy, prophesied that Attila would not reach it, but turn towards the plains of the Marne there to be defeated; and so it was; so it has been.

"The consequences of what Joan of Arc did are still lasting. At a supreme hour, when all the rest failed, leadership had been assumed by the people represented by Joan of Arc. She gave the nation the sense of what it was; for a few months, and never again until the Revolution, the people led the country. The thought of the Sovereign was uppermost in Joan's mind, but for her the King was France itself. He was for her what the flag is for us, the emblem of the nation, and no one pays attention to the stuff it is made of.

"No wonder that, to worship her, there is unanimity in France; the cult of Joan of Arc is one which our Revolution left untouched. In the year XI of the Republic, the Municipal Council of Orleans decided that a monument should be raised to the Maid. The First Consul, Bonaparte, wrote on the margin of the resolution: 'I approve with delight. The illustrious Joan of Arc has shown that there is no miracle that French genius cannot perform when national independence is threatened. United, the French nation has never been vanquished.'

"The former enemy, now for over a century a trusted friend of France, an admired one, a greater friend every day, vies with us in veneration for the Maid.

"As for you, Americans, this statue, the noble work of an American maiden, appropriately recalls the similitude of what both our countries cherish in this world. Speaking the other day in this city, your President, with no thought to be sure of Joan of Arc in his mind, thus defined your ideal:

"Our principles are well known. We believe in political liberty . . . the liberty of men and of peoples — of men to choose their own lives and of peoples to choose their own allegiances. Our ambition is to be the friend and thoughtful partisan of those who are free or who desire freedom the world over.'



**CHATEAU DE ROUEN, FRANCE.**

Remains of staircase turret from which stones were taken in 1914 for pedestal of Joan of Arc statue in New York in advanced stage of excavation. Donjon tower in background.



"This happens to define what had been Joan of Arc's chief aim: that each nation be free to develop unhampered its own destiny on its own soil.

"For what you have done, American friends, I offer you the thanks of France, brought nearer to you by your sentiments, of France for whom, more than ever at this day, the name of Joan of Arc is sacred, for that name means self abnegation, it means fortitude, it means victory."

## *Decoration of Mr. Saltus and Miss Hyatt*

The French Ambassador then turned to Mr. J. Sanford Saltus, Honorary President of the Committee, who sat near him, and with a few graceful words expressing appreciation of what Mr. Saltus had done to encourage French art and letters and knowledge of French history, conferred upon him, in the name of the French government, the cross of Chevalier of the Legion of Honor.

He then turned to Miss Anna Vaughn Hyatt, the sculptress, and in the name of his government bestowed upon her the decoration of Officer of Public Instruction.

## *Address by Robert W. de Forest, LL. D.*

Robert W. de Forest, LL. D., President of the Art Commission of the City of New York, and also of the Metropolitan Museum of Art, spoke as follows:

"Ladies and Gentlemen: It is not without significance that in dedicating this statue to the memory of an heroic woman we should hesitate whether to call her 'Joan of Arc' or 'Jeanne d'Arc' If we were dedicating it in the land of Schiller, as well might be, we would be speaking of her as the 'Jungfrau von Orleans.' She stands for more than a mere heroine of France.

"The mother of our Lord was a Jewess. But no one in the Christian world now thinks of her as belonging to any particular race. To the art of Bellini and Raphael she is an Italian mother. To the art of Van Eyck and Memling she is a Flemish maiden. To the art of Durer and Holbein she is a German jungfrau. To us she represents the eternal mother—the mother that yearns over her children and to whom they turn for a mother's love and protection. Such motherhood is of every country and of every people.

"So it is with Jeanne d'Arc. She is to us the embodiment of woman's devotion to her country's cause—a devotion which

knows no nation's bonds. We see her here in proud panoply of armor, striving with foes without. We can see her in our Art Museum in humble peasant garb, striving only with foes within. But whether we see her here as portrayed in Miss Hyatt's noble statue or there as in the masterpiece of Bastien Le Page, our thought rests not on her elaborate armor nor on her simple dress but on the sublime devotion of her mien.

"Within the week which preceded the outbreak of this appalling war, under the shadow of which we meet to-day, I stood beside the statue of Jeanne d'Arc which has been placed in front of the Cathedral of Rheims. I looked over to the rows of gothic saints which then adorned its portals. I looked through those portals to the jeweled glass which then illuminated its aisles. It was through these portals that Jeanne d'Arc marched in victory to crown her King. It was that stained glass which was reflected upon her white robe as she knelt at the altar.

"Those gothic saints, that jeweled glass, are no more. But Jeanne d'Arc still sits on her charger, calm and erect, untouched by the ruins which surround her. May it not be a happy sign, a hopeful omen, that whatever else may pass away, woman's devotion remains indestructible, eternal, to inspire us to new effort even out of the depths of despair and to bring us victory even when our cause has seemed lost?"

*Address by Hon. McDougall Hawkes*

Hon. McDougall Hawkes, President of the Museum of French Art of l'Institut Français aux États Unis, Commissioner of Bridges and Tunnels of the State of New York, and formerly Commissioner of Docks and Ferries of the City of New York, spoke of Joan of Arc as typifying the spirit of France. He said:

"Your Excellency: We are assembled to do honor to one of the greatest characters known to history. Five centuries ago, Joan of Arc by her youthful enthusiasm aroused a spirit which repelled the invader from her country. While to France may justly be allowed the priceless privilege of naming her as her own, yet to the world at large must be conceded the right of cherishing her memory.

"Thousands of miles from the land where the peasant girl of Lorraine fought and gave her life for her mother-country, a people, speaking a different language, unite to render her homage, for what she accomplished was altogether beyond the realm of local and material success. She kindled, through faith in her mission and by her loyalty, the fire of liberty which brought forth the modern conception of nationality.

"Patriotic citizens of the United States may properly feel that they owe her a public debt of gratitude; for she stands as the embodiment in modern times of inspired devotion and self-sacrifice and as such the church has beatified her. But she stands also as the symbol of the true spirit of her mother-country, for she infused a different soul into the body of mediæval France torn by sectional differences.

"When the project of this statue was initiated some six years ago, it would have been impossible to realize the peculiar appropriateness which would attend its consummation. France, the mother of Joan of Arc, is battling to-day for the liberty of the world, as the daughter fought in her time for the liberty of her country.

"Your Excellency, this noble work in sculpture will remain for years to come as a tribute in the metropolis of the Western Hemisphere to the greatness of your nation in the modern peril. Clear cut and firm this statue stands here to testify to the admiration which the citizens of a sister republic feel for the spirit of France — a spirit which breathes not only patriotism — that is the love of one's own country — but an even greater quality, the readiness to sacrifice one's flesh and blood in defence of the liberty to which humanity, from its very existence, ever has an inherent right.

"Mr. Saltus, Dr. Kunz: Our citizens thank you for the opportunity which you have afforded them to share in this expression of sympathy and affection for France, represented on this occasion by our distinguished guest, Mr. Jusserand."

*Address by Prof. Louis Delamarre*

Prof. Louis Delamarre, Secretary General of the Fédération de l'Alliance Française aux États Unis, delivered an address in French, of which the following is a translation:

"Ladies and Gentlemen: In Joan of Arc has been celebrated the heroine, the saint, the warrior, the Frenchwoman, the incarnation of the spirit of France. It only remains to the Fédération de l'Alliance Française, whose mission is to propagate in this country the diffusion of the literature, arts and history of France, to salute her as the Inspirer of Letters and of Arts.

"All epochs have had their favorite heroes, legendary or historical, whom the littérateur has exploited and who, ere long, the attraction of the temporary novelty vanished, have been buried in oblivion. Joan of Arc differs from the common sort. She made an exception to the fatal law which limits unmercifully the duration of popularity. Without any interruption, for 476 years



beginning eight years after her death, she has not ceased to haunt the mind of our writers. From century to century, tragedy has clothed her in the attitude of the classic heroes; epic poem has recounted her incomparable achievements; history has searched her life and discussed her legend; eloquence has exalted her virtues and her high deeds; lyric poesy has bewailed the sadness and injustice of her death. And all this legion of dramatists, poets and historians, whose names I have not time to mention, would have been able to say, with more reason than Victor Hugo, speaking of Napoleon:

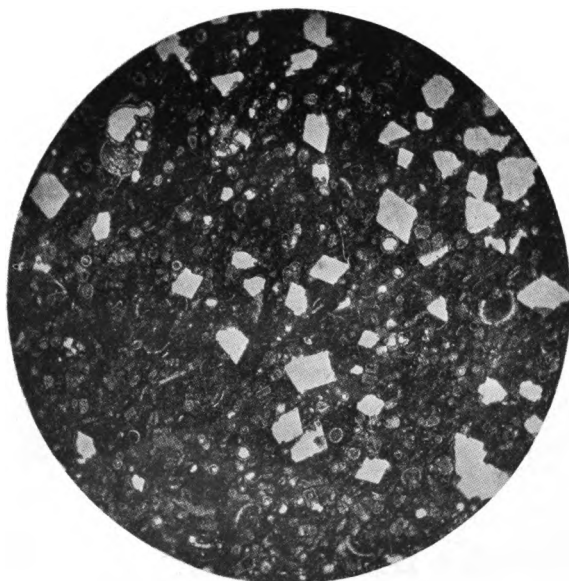
“ ‘His stately image ceaselessly disturbs my thought  
 The breath creative pours he forth into my breast.  
 I tremble; words at once within my mouth abound,  
 When his gigantic name, with halos girt around,  
 In all its majesty is in my verses dressed.’

“ Artists have suffered the same seduction as the *littérateurs*. This model attracts them; this figure of woman and warrior impresses itself upon them. At the time of our exposition of Joan of Arc two years ago we contemplated with an admiration mixed with surprise this multitude of artistic works which have followed since the fifteenth century, rivaling each other in finesse, exactitude and grace. Scarcely was Joan of Arc dead when her image appeared on tapestries flowered with crowns and lilies, in the pictures of painters of France and Flanders—and this tradition is still maintained, inasmuch as at the Palace of France at San Francisco, one was able to admire four tapestries after the designs of Jean Paul Laurens recounting the life of our heroine. In the churches and upon the public places of France, at Paris, Rouen, Domremy, Orleans, and in a hundred other cities, bas-reliefs and statues represent Joan in poses which symbolize the various aspects of her existence and the mystery of her mission. The engraver has traced her lineaments on wood, stone and metal. Thanks to the artists, one is able to say that there is not in the history of France a single personage who has been so often placed before the admiration of the people by statuary, painting, engraving, design or popular imagery.

“ It only remains then, ladies and gentlemen, for the Alliance Française to add to all the homages rendered to Joan of Arc its tribute of gratitude to the humble shepherdess who led the armies of France to victory, for having inspired in addition our *littérateurs* and artists to so many beautiful works.”



STONES FROM THE CHATEAU DE ROUEN, LOADED AT ROUEN, FRANCE, FOR SHIP-  
MENT TO NEW YORK, FOR PEDESTAL OF JOAN OF ARC STATUE.



JOAN OF ARC STATUE, NEW YORK.  
Micrograph of Stone from Chateau de Rouen.



## *Address by J. Alden Weir*

Mr. J. Alden Weir, President of the National Academy of Design, spoke as follows:

"Ladies and Gentlemen: In the dedication of this equestrian statue of Joan of Arc, we, as Americans, voice our appreciation of the time when France stood by us in our hour of need.

"This statue records an episode in the history of the French nation worthy to be commemorated here in our land. In accepting this addition to the City of New York which has been so graciously presented by some of our fellow-citizens, we recognize our indebtedness to them and our friendship for France. It is with great pleasure I congratulate Miss Hyatt who has produced this fine statue, that it will be not alone an ornament to our city but also a work of art worthy of it.

"Joan of Arc, the Inspired Maid of Domremy, in Lorraine, France, was but in her fifteenth year when she saw the vision of St. Michael and St. Catherine. She who saw visions and dreamed dreams was but a child, yet those visions were never effaced from her memory. Discouragements and reverses never caused her to waver in what she believed to be her duty. With those inspired visions, she felt herself called, and in her ardor, rallied the armies of her country. Thus did success crown her effort.

"The history of Joan of Arc, the Maid of Orleans, we all admire, and it should stimulate the people of this metropolis to ponder and realize the sacrifices that are made by many, who in peace as well as war, have devoted their lives unselfishly to noble deeds, for the benefit of humanity and for their country's good."

## *Benediction by Mgr. Michael J. Lavelle, LL. D.*

The benediction was pronounced by the Most Rev. Monsignor Michael J. Lavelle, LL. D., representing His Eminence John Cardinal Farley; and the ceremonies closed with the playing of "America" by the band.

## *Official Delegations*

Following is a list of the delegates to the ceremonies appointed by the leading historical, art and patriotic organizations of New York:

*American Scenic and Historic Preservation Society:* George Frederick Kunz, Ph. D., Sc. D., Edward D. Adams, LL.D., Reginald P. Bolton, Col. Henry W. Sackett.

*Alliance Française de New York:* Prof. Charles A. Downer, Prof. Daniel Jordan, Stuyvesant Wainright, Rene Wildenstein.

*American Numismatic Society:* Archer M. Huntington, Litt. D., Edward T. Newell, John Reilly, Jr., Elliott Smith.

*Daughters of the American Revolution:* Mrs. William Cumming Story, Mrs. Simon Baruch, Miss Florence G. Finch, Mrs. Livingston Rowe Schuyler.

*Daughters of the Cincinnati:* Miss Julia Chester Wells, Miss Annie Clarkson.

*Daughters of the Revolution:* Mrs. Everett M. Raynor, Mrs. Oliver R. Brandt, Mrs. Harry Lilly, Mrs. Lillian G. Miller.

*Fédération d'Alliance Française aux Etats-Unis:* Prof. Louis Delamarre, Alexander T. Mason, T. Tileston Wells, Prof. Bert E. Young.

*Fine Arts Federation:* Hon. Francis C. Jones, Hon. Herbert Adams, Prof. Friedrich Dielman, Richard H. Hunt.

*France-America Committee:* A. Barton Hepburn, LL.D., D. C. L., F. Cunliffe-Owen, Paul Fuller, Jr., Edward Robinson, LL.D., Litt. D.

*Jeanne d'Arc Home:* Very Rev. Theophile Wucher, D. D., Sister Superior M. Clotilde, Ladies of the Home.

*Knights of Columbus:* Major William J. Costigan, Capt. William H. Patton, Lieut. John Joseph Lord, and Detail in Uniform.

*Lafayette Guards:* Captain A. Blum and Color Guard.

*Metropolitan Museum of Art:* Robert W. de Forest, LL.D., Edward D. Adams, LL.D., George Blumenthal, Daniel C. French, Litt. D.

*Museum of French Art, Institut Français aux Etats-Unis:* Hon. McDougall Hawkes, Thomas Hughes Kelly, George N. Miller, M. D., Edward T. Newell.

*National Academy of Design:* J. Alden Weir, Hon. Edwin H. Blashfield, Kenyon Cox, Litt. D., Daniel C. French, Litt. D.

*National Sculpture Society:* Hon. Herbert Adams, Robert Aitkin, Miss Janet Scudder, Lloyd Warren.

*New York Historical Society:* John A. Weekes, James Benedict, Capt. Richard H. Greene, Robert H. Kelby.

*Sociétés des Architectes Diplômés par le Gouvernement:* Joseph H. Freedlander, Chester H. Aldrich, Howard Greenly, John Oakman.

*Société Nationale des Professeurs Français:* Prof. Auguste George, Prof. Adolph Cohn, Prof. Daniel Jordan, Prof. Paul de Monthule.

*Society of Beaux Arts Architectes:* Henry Hornbostel, William Lawrence Bottomley, Lloyd Warren, Benjamin Wistar Morris.

*Society of the War of 1812:* Asa Bird Gardiner, LL.D., L.H.D., Gen. William G. Bates, John Ross Delafield, Hon. Charles H. Sherrill.

*Sons of the American Revolution:* Louis Annin Ames, John H. Burroughs, Capt. Charles A. Du Bois, Rev. Frank O. Hall, D. D.

*Sons of the Revolution:* Gen. Robert Olyphant, Edmund Wetmore, Henry Russell Drowne, Clarence Winthrop Bowen, Walter C. Hubbard.

*United States Daughters of 1812:* Mrs. William Gerry Slade, Mrs. John T. Van-Sickle, Mrs. George B. Wallis, Mrs. William Guthrie Winder.

*Veteran Artillery Corps:* Asa Bird Gardiner, LL.D., L.H.D., Benjamin R. Loomis, Chandler Smith, Walter Lisenard Suydam.

The Chamber of Deputies of France was represented by Monsieur Maurice Damour, of the Landes, Secretary of the Budget Committee of the Chamber.

#### *The Fifteen Equestrian Statues of the Maid*

In 1913 the American Scenic and Historic Preservation Society published a list of all the equestrian statues in the world and found that they numbered 675 at that time. Fourteen were of Joan of Arc. Of the latter, thirteen were in France and one — a replica of one in Paris by Frémiet — in Philadelphia, Penn. There are numerous statues of Joan of Arc not equestrian. Miss Hyatt's is the second equestrian statue of the Maid to be erected in the United States.

The equestrian statues of Joan of Arc are at the following places:

Ballon d'Alsace by unknown sculptor  
Chinon, by Jules Pierre Roulleau  
Mirecourt, by Emmanuel Frémiet  
Montebourg, by unknown sculptor  
Nancy, by Emmanuel Frémiet  
Nantes, by Charles Auguste Lebourg

## Joan of Arc Statue

Orléans, (Bishopric Garden) by Armand le Vée  
 Orléans (Place du Martroi) by Denis Foyatier  
 Paris (Church of St. Augustin) by Paul Dubois\*  
 Paris (Panthéon) by Paul Dubois\*  
 Paris (Place des Pyramides) by Emmanuel Frémiet  
 Rheims, by Paul Dubois  
 Vaucouleurs, by Emmanuel Frémiet  
 Philadelphia, Penn., replica of that in Paris by Frémiet  
 New York City, by Anna Vaughn Hyatt

### *Joan of Arc's Name, Home and Family*

The interest aroused by the announcement of the dedication of the statue has caused several inquiries to be made of the Committee as to the origin of Joan of Arc's name.

Joan of Arc's father Jacques was of the village of Arc before he moved to Domremy where Joan, or Jeanne, was born, and he was known as Jacques d'Arc, so that d'Arc became their family name. Arc is on the river Meurthe eight or ten miles southeast of Nancy and is now known as Arc-sur-Meurthe. Joan had several nicknames. By the villagers she was called Jeannette, the diminutive or affectionate term for Jeanne. They also spoke of her as the *bergerette*, or little shepherdess. But on account of her prowess at the siege of Orleans, she was more widely known as *La Pucelle d'Orleans* (the Maid of Orleans), or simply as *La Pucelle* (the Maid).

Domremy, where she was born, lies in the Meuse valley about 40 miles southwest of Nancy. Formerly called Domremy-sur-Meuse, it is now called Domremy-la-Pucelle in her honor. It is a hamlet of the humblest character but saturated with memories of the Maid. A statue of her by E. Paul, erected in 1855, stands in front of the village church and above the portal is a mural painting by Balze representing her listening to the mysterious voices. Near the church is the cottage in which she was born. In the garden of the cottage is a group by Mercié representing her as she left her home led by the Genius of France. Over the door are the royal arms of France and those granted to Joan's

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\* Copies of that at Rheims. It is difficult to reconcile the existence of these two replicas. Baedeker is authority for that at the Church of St. Augustin and a photograph attests that at the Pantheon.

family. In a niche above is a kneeling figure of the girl, like one inside the house said to date from 1456. The cottage contains a small museum of objects relating to the heroine. Statues of Joan, some of them equestrian, are numerous in this section of France.

As indicated by the letters from Mons. Louis d'Arc of Villeneuve-sur-Lot, previously quoted, the descendants of the d'Arc family took an intense interest in the dedication of the statue of their great-aunt in New York. To those may be added one more letter to Dr. Kunz from Mons. d'Arc, which reflects conditions in France at the time of writing:

(Translation)

Villeneuve sur Lot, Nov. 23, 1915.

Dear Sir:

Your letter of the 5th inst., has just come to hand, and I hasten to answer it. I had not failed to inquire of all my cousins and the members of my family, whether some one of them would be able to go to New York to represent us at the inauguration ceremonies of your beautiful statue. This would have been done gladly, and we are sorely disappointed at the thought that no one of us will be present, for this would have been an honor for all of us and a treasured memory. For my part, I feel a very lively regret. But the answers I have received are all in the negative: none of my cousins is able to leave France at this moment. Some are fighting beneath the flag, others are anxious regarding the fate of their sons exposed to death, still others again are mourning the loss of those dear to them. The circumstances are too serious and our hearts too much oppressed for it to be possible to think of leaving France at such a moment. Our wives and daughters are all employed in the hospitals, they cannot neglect their national obligations, even to be present at this family ceremony. Accept, my dear sir, with the renewed expression of my deep regrets, the assurances of my lively gratitude and of my devoted sympathy.

L. D'ARC.

In concluding this report, we may quote a sentence from a letter from Mons. Jean de Beaurepaire of Rouen, to Dr. Kunz, dated December 5, 1915, in which French faith in Joan of Arc is expressed in these words:

"Joan of Arc, at last we are sure of it, will give to us a very great victory and will save once more our beloved country."











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